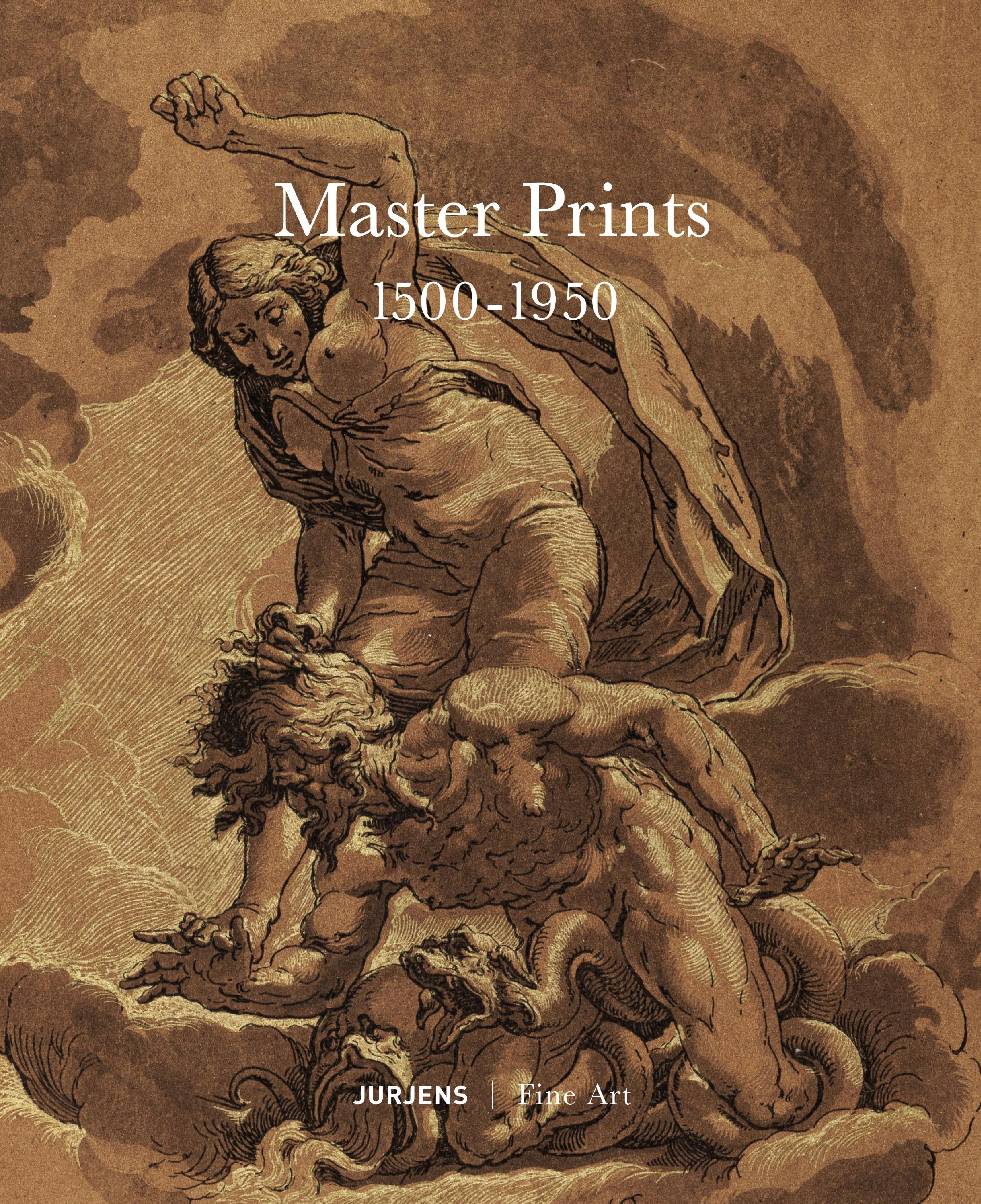
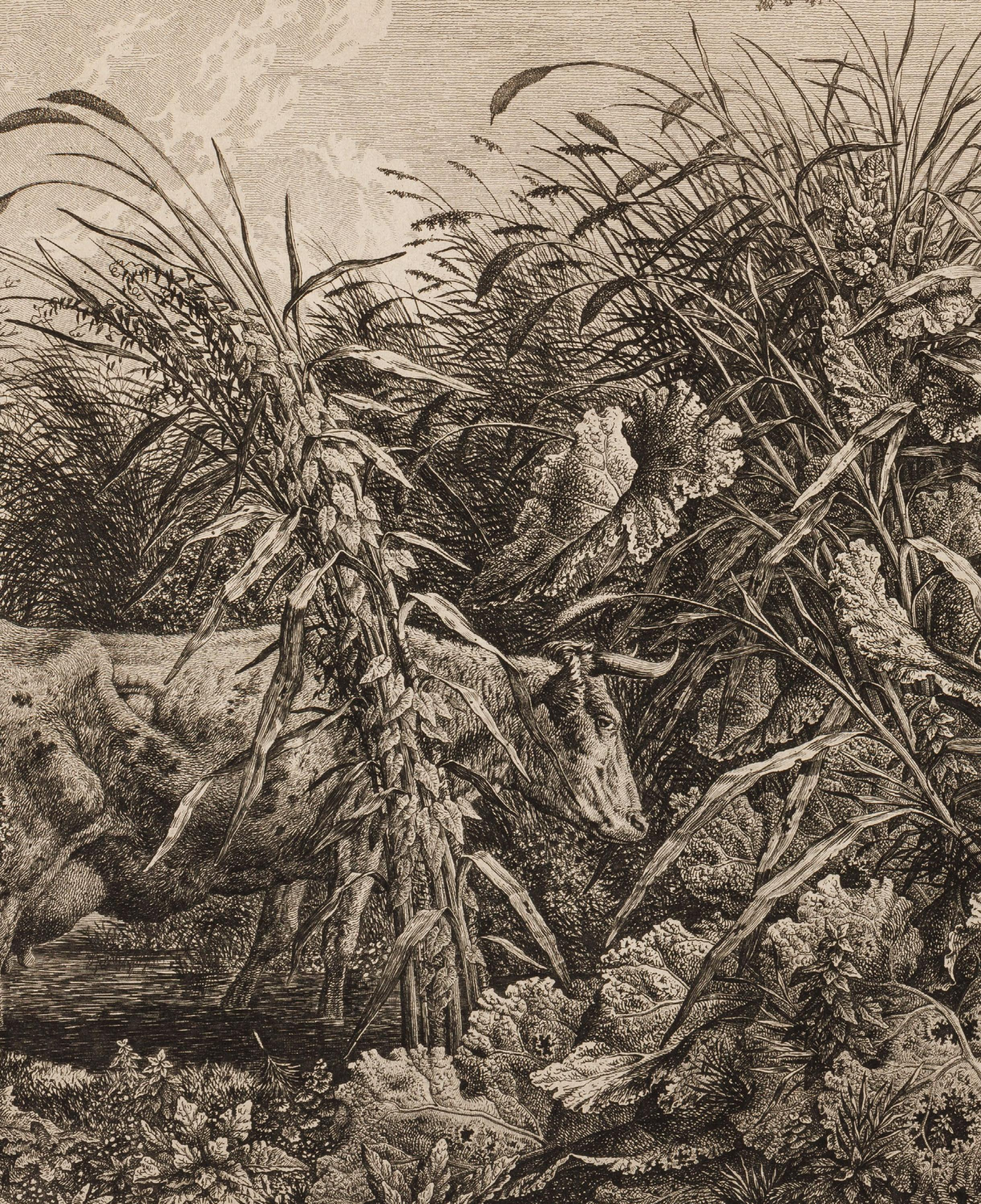


Master Prints

1500-1950

JURJENS | Fine Art



Master Prints

1500-1950

IFPDA MEMBER

CSEDT

JURJENS | Fine Art

DANIËL HOPFER

Kaufbeuren 1471 – 1536 Augsburg

1. *Death and the Devil Surprising Two Women*, c. 1500-15

Etching. 15.5 × 22.3 cm (plate); 15.8 x 22.9/23.1 cm (sheet)
Signed, lower center, with the monogram *D·H* (with, on top, the hop on a pedestal from the coat of arms of Augsburg), and with the Funck number *118* to the lower right.

Literature	Bartsch 52; TIB 129.52; Hollstein 60 II (II); Metzger 2009, Cat. No. 84 III (IV); Jenkins *et al*. 2019, Cat. No. 12
Provenance	Richard Holtkott, (*verso*, Lugt 4266)

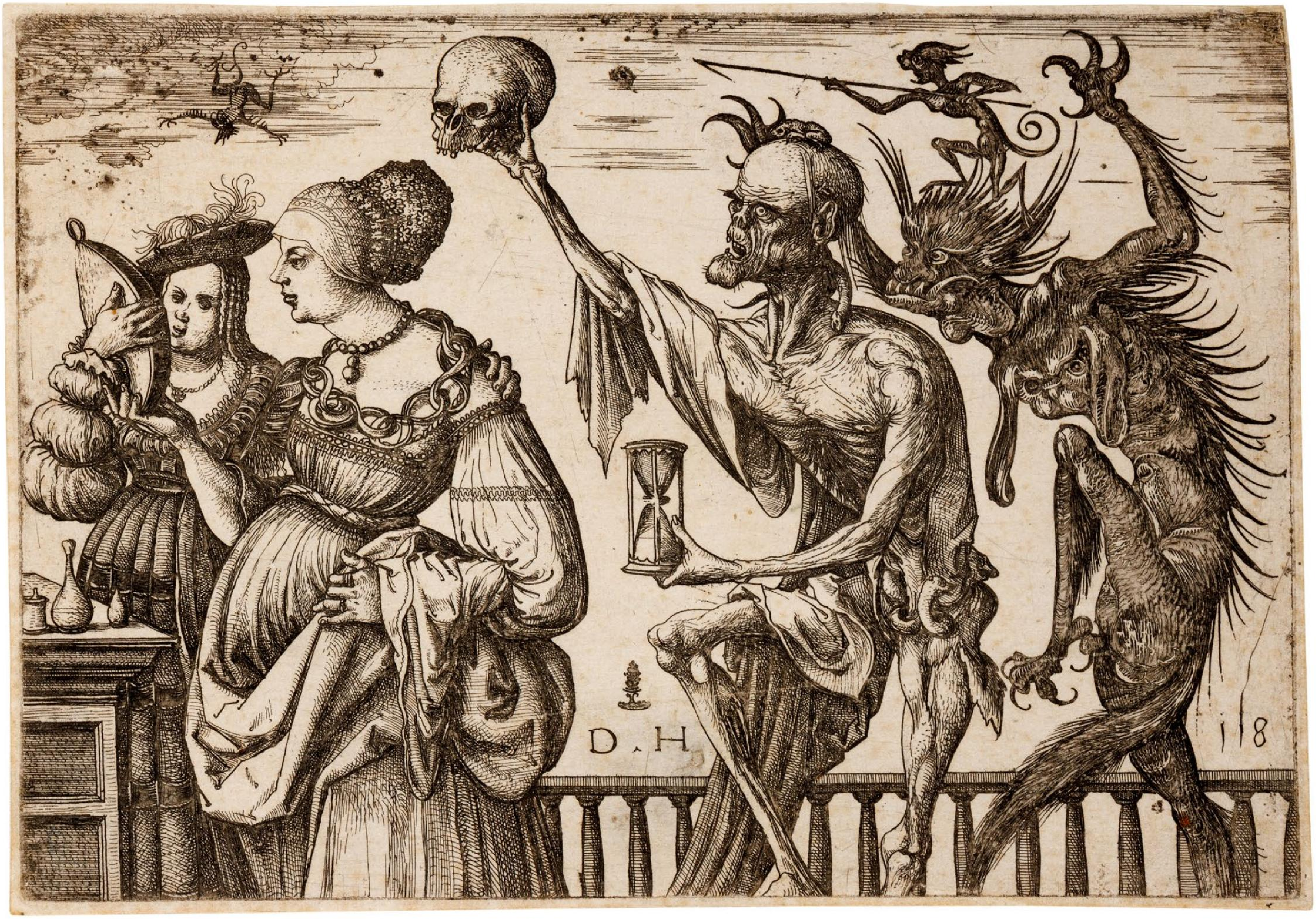
Very fine impression with good contrasts, a small paper infill made up with a pen and ink in the top right corner, a professionally restored tear to the left, a horizontal flattened fold lower center, a filled hole below the monogram, the paper thin in places on the *verso*, otherwise in good condition.

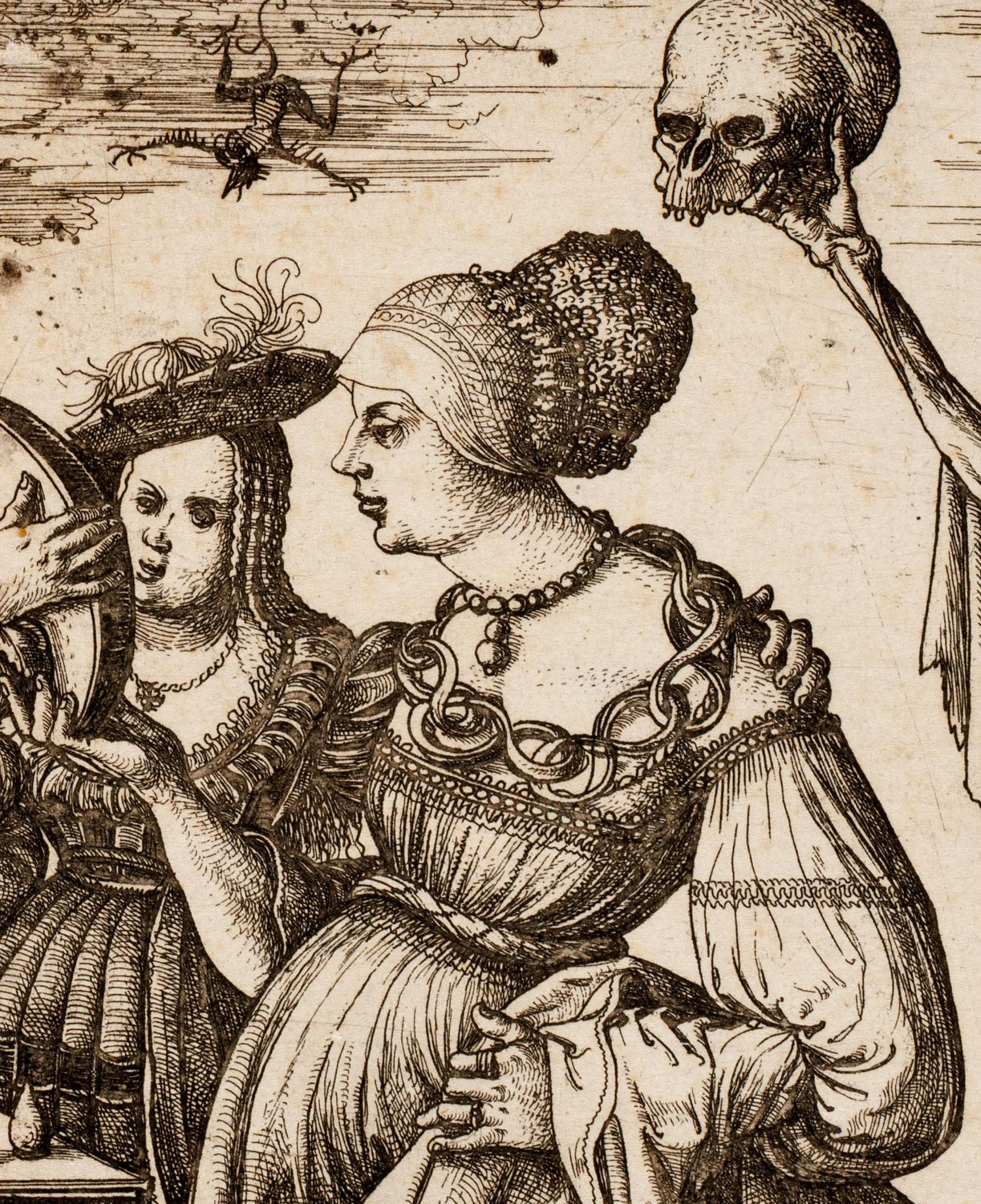
A rare print to find.

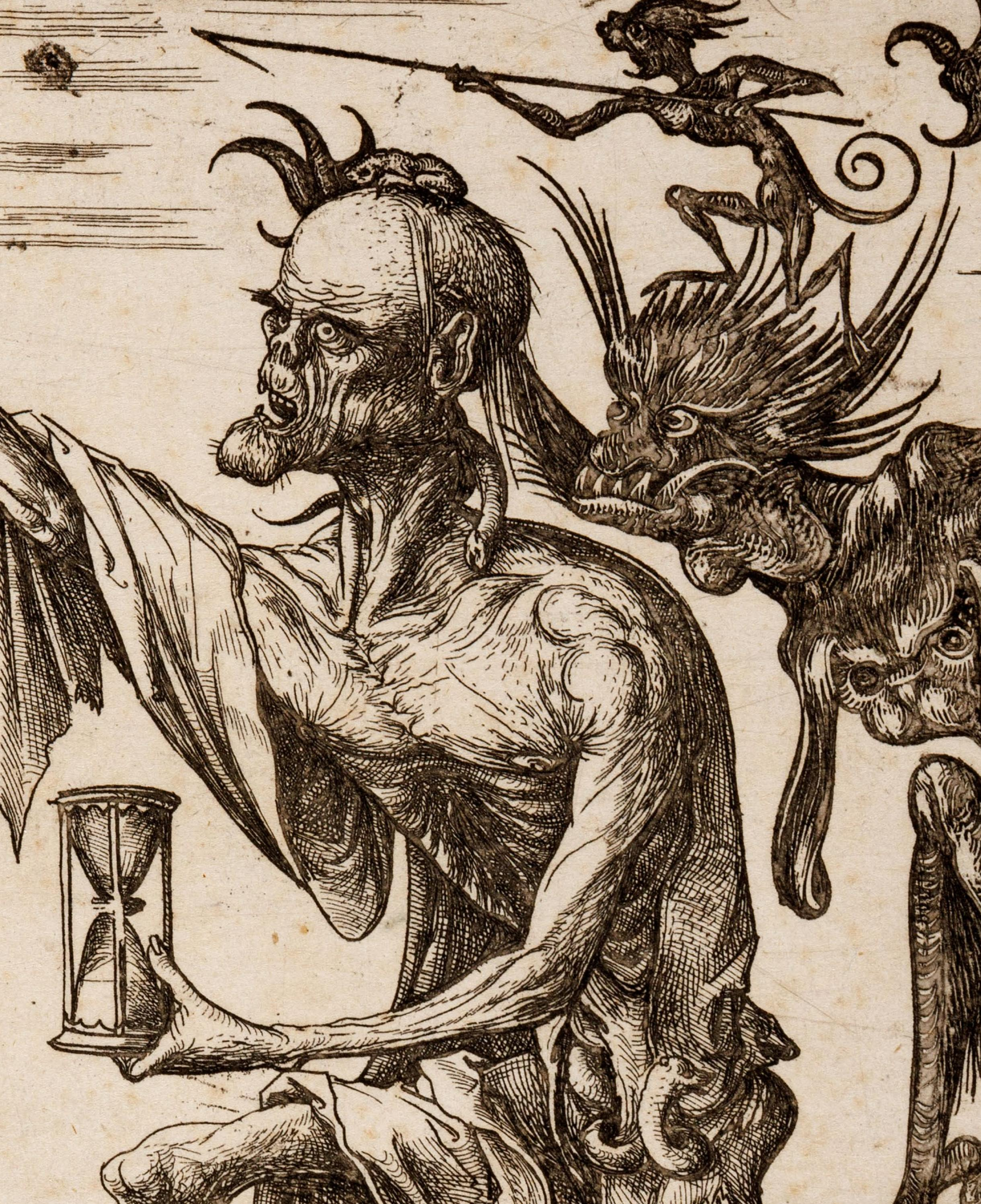
A richly dressed woman and her companion stand beside a table, engrossed in admiration as they gaze at their reflection in a hand mirror. Death, depicted with a skull and an hourglass, and the terrifyingly gruesome figure of the Devil approach them from behind, ready to punish them for their vanity. Hopfer made this striking *vanitas* image around 1500-15, reminding the beholder of their mortality and the triviality of wealth, nobility, and beauty.

Hopfer was one of the first to embrace the medium of etching for printmaking. The artist etched on iron plates, skillfully employing various techniques, such as open biting, multiple biting, and different consistencies of acid or mordant. Hopfer's technical competence, as well as his mastery of the etching needle, can clearly be seen in our print, especially in the figure of the Devil. Having laid out the figure as a line etching, the printmaker used an acid-resistant substance to create the teeth, sinews, and hairy body of the demon, and subsequently re-exposed the plate to acid, making these parts appear white in the print , in contrast with the black, heavily bitten areas. Finally, Hopfer directly applied mordant on the plate with a brush to create subtle shades of gray.

With its rich tonalities and various textures, *Death and the Devil Surprising Two Women* is not only an excellent example of Hopfer's enormous creativity and ingenious use of etching techniques, but also one of the artist's most experimental prints.


D . H
118





ALBRECHT DÜRER

Nuremberg 1471 – 1528 Nuremberg

2. *Saint Simon*, 1523

Engraving. 11.6 x 7.4 cm (plate/sheet)
Signed with the monogram and dated, lower right: *1523/AD*

Provenance	Pierre II Mariette (1634-1716), with his mark on *verso: P Mariette 1663* (Lugt 1790); Colnaghi & Co., London (their stock number in pencil on *verso*: C.27562)
Literature	Bartsch 49; Meder 49b (from d); Schoch/Mende/Scherbaum 95b (from d)

Excellent impression, printing strong and very sharp, with beautiful contrasts and great three-dimensionality, the traces of the borderline partly visible, otherwise in good condition.

Dürer depicted Saint Simon, sometimes also called Simon the Zealot, as a monumental figure. His body faces the viewer, while his head is turned to the side. The saint can easily be identified by his traditional attribute, the saw of his martyrdom, in his right hand. The posture and the draperies were derived by Dürer from a preliminary drawing of Saint John the Apostle, dated to 1523, which is preserved in Vienna (Albertine, Inv. No. 3181). Unlike the medieval tradition, Dürer did not portray the saint with a halo, but instead focused on his inner strength and dignity.

The engraving of Saint Simon was part of a more ambitious project that Dürer started in 1514. Dürer had decided to create a complete series of the *Twelve Apostles*, the first engraver to do so. He had started with the images of Saint Paul and Saint Thomas, which were finished in that year, but it was not until 1523 that Dürer would return to the series and engrave another three plates – Saint Simon, Saint Bartholomew, and Saint Philip – the latter not finished until 1526.[1] After that, the artist apparently abandoned the project for good, possibly due to rise of the Reformation in Nuremberg, and the series had not been completed by the time of his death in 1528.

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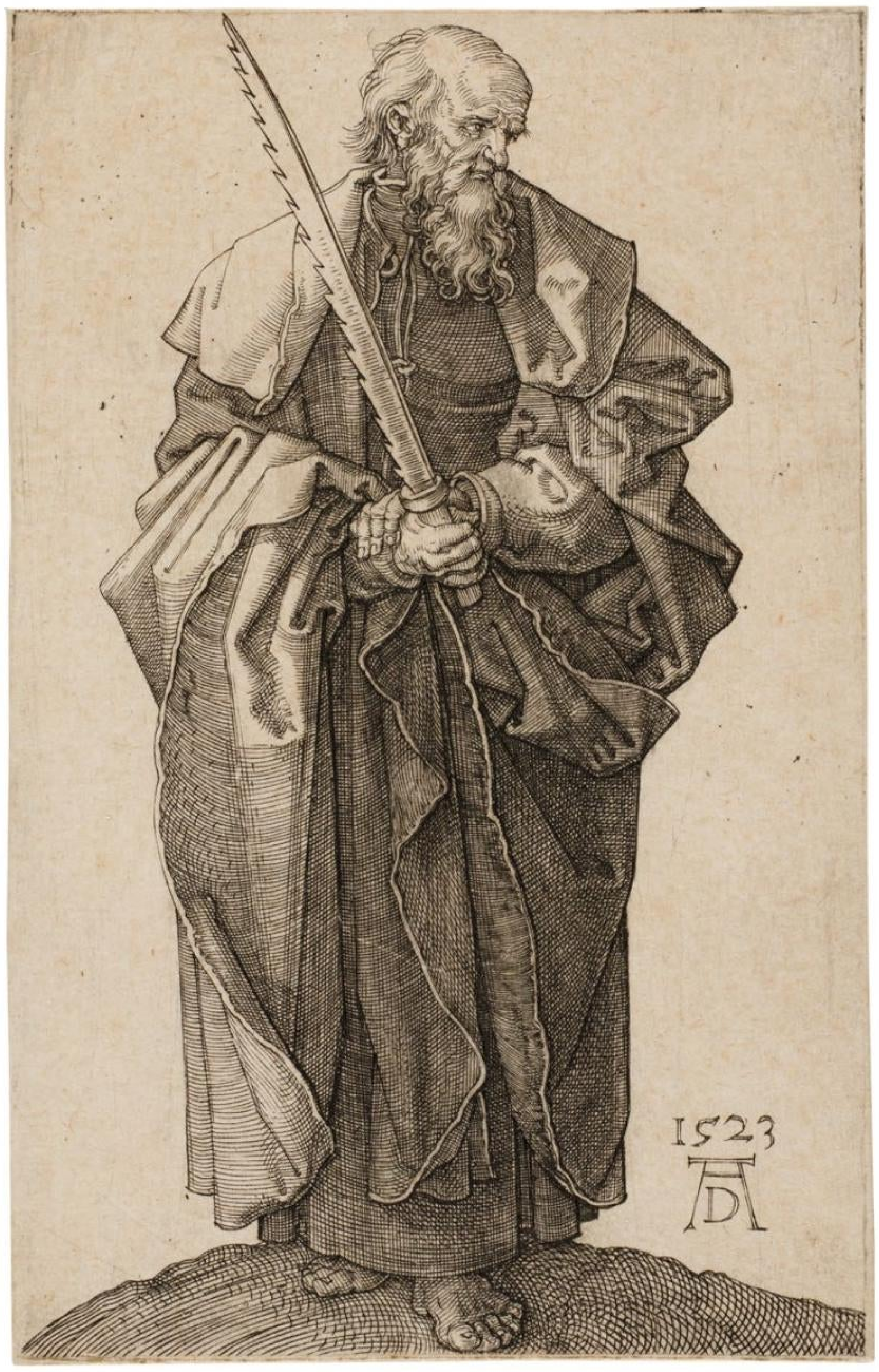
[1] Mender 45, 47, 48 and 50.


1523
AD

HANNS LAUTENSACK

Bamberg 1524 – 1566 Vienna

3. *Landscape with a Farm and a Wooden Bridge*, 1553

Etching. 11.2 x 17.2 cm (plate); 11.3/11.5 x 17.3 cm (sheet)
Monogrammed in the plate, lower left: *HSL/1553* ('HSL' intertwined)

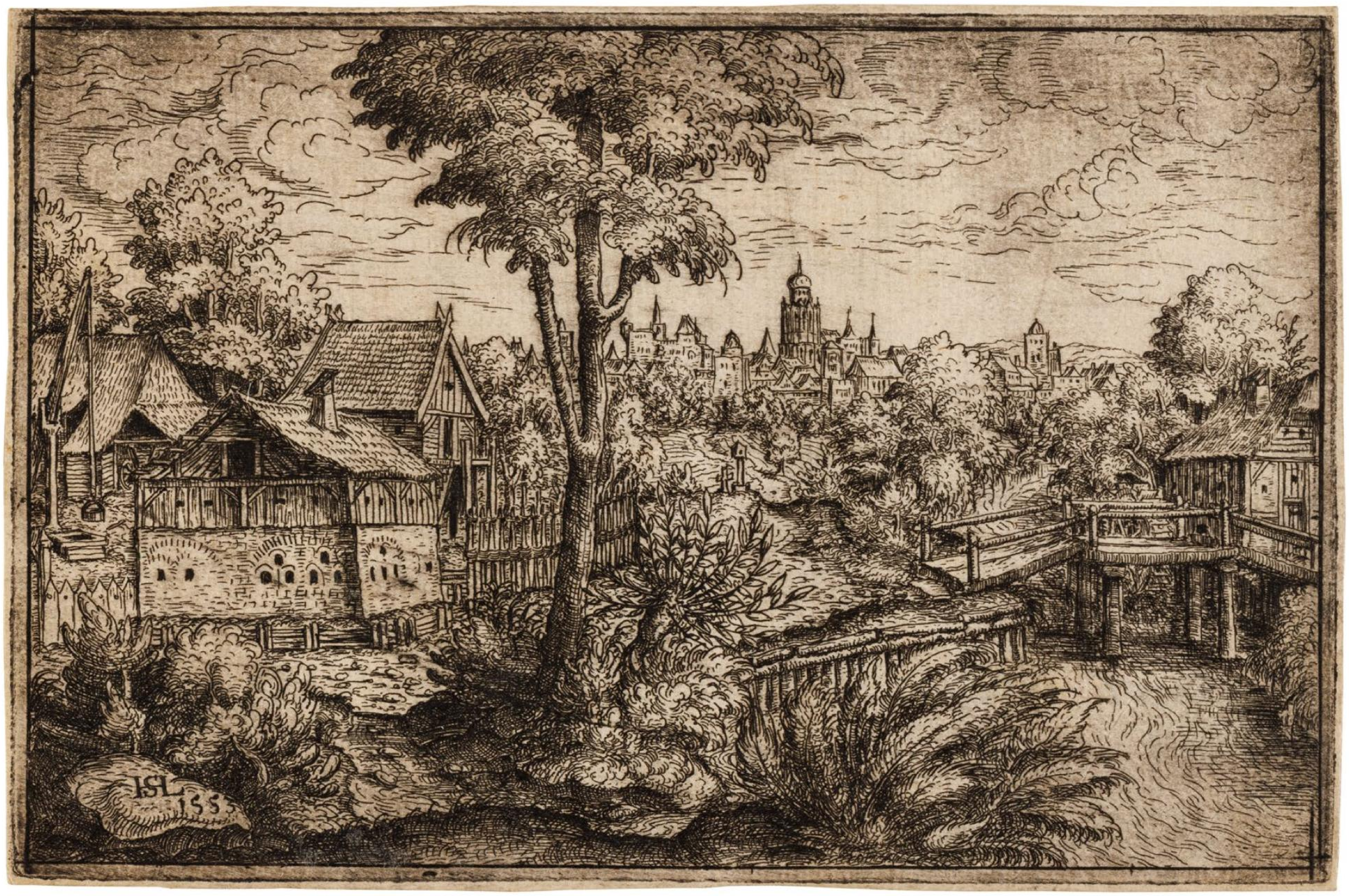
Provenance	Julian Marshall, his mark on *verso* (Lugt 1494); with the fake stamp of Francis Seymour Haden by the collector Alexis Pencovic, on *verso* (Lugt 3554); inscription in brown ink, on *verso* (not in Lugt)
Literature	Bartsch 40; Nagler 1835-52, 41; Hollstein 30; Schmitt 55; TIB 1804.40

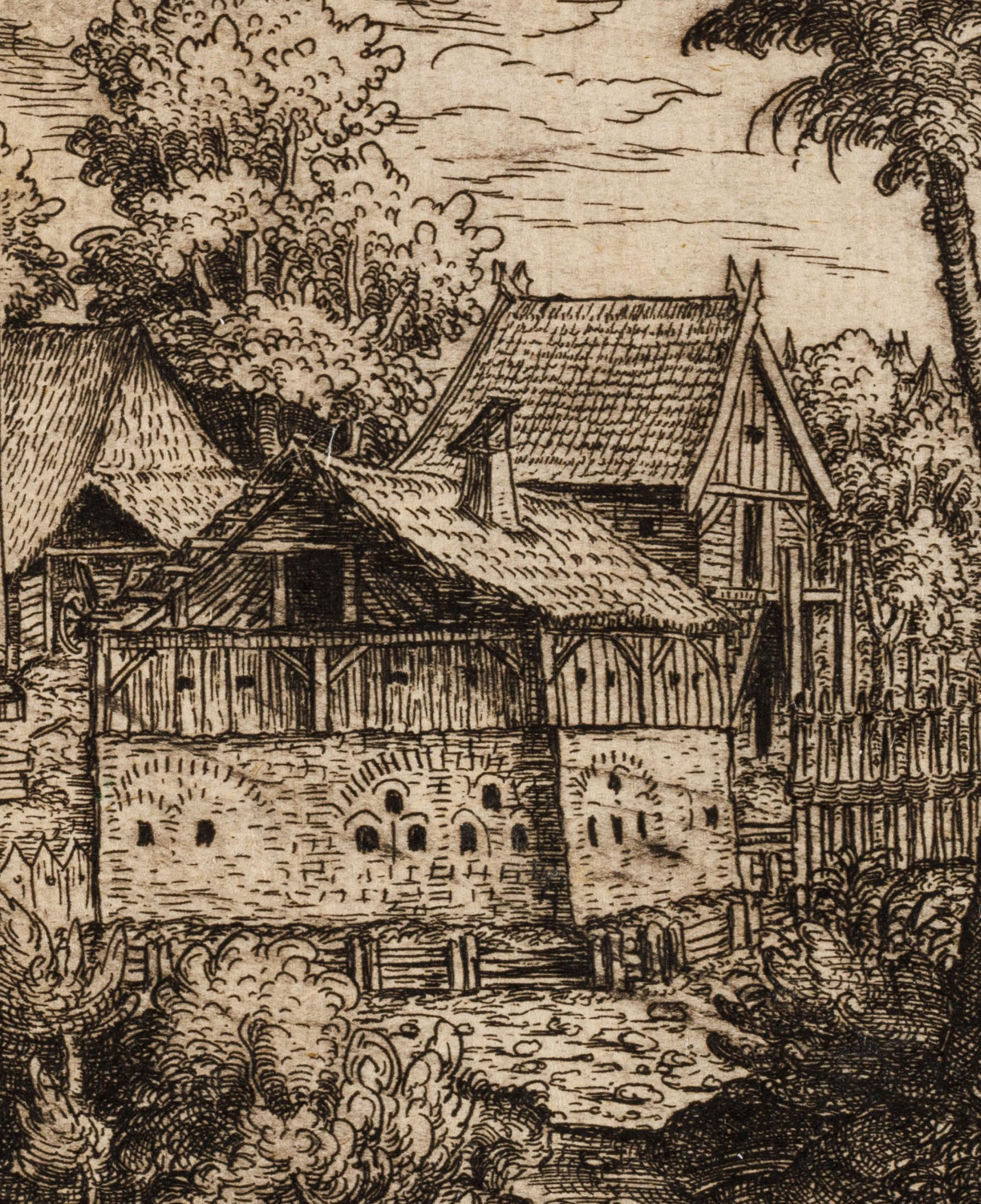
Superb early impression, printing very strong, almost overinked, good contrast and depth, with selective plate tone, and small margins all around. Excellent condition.

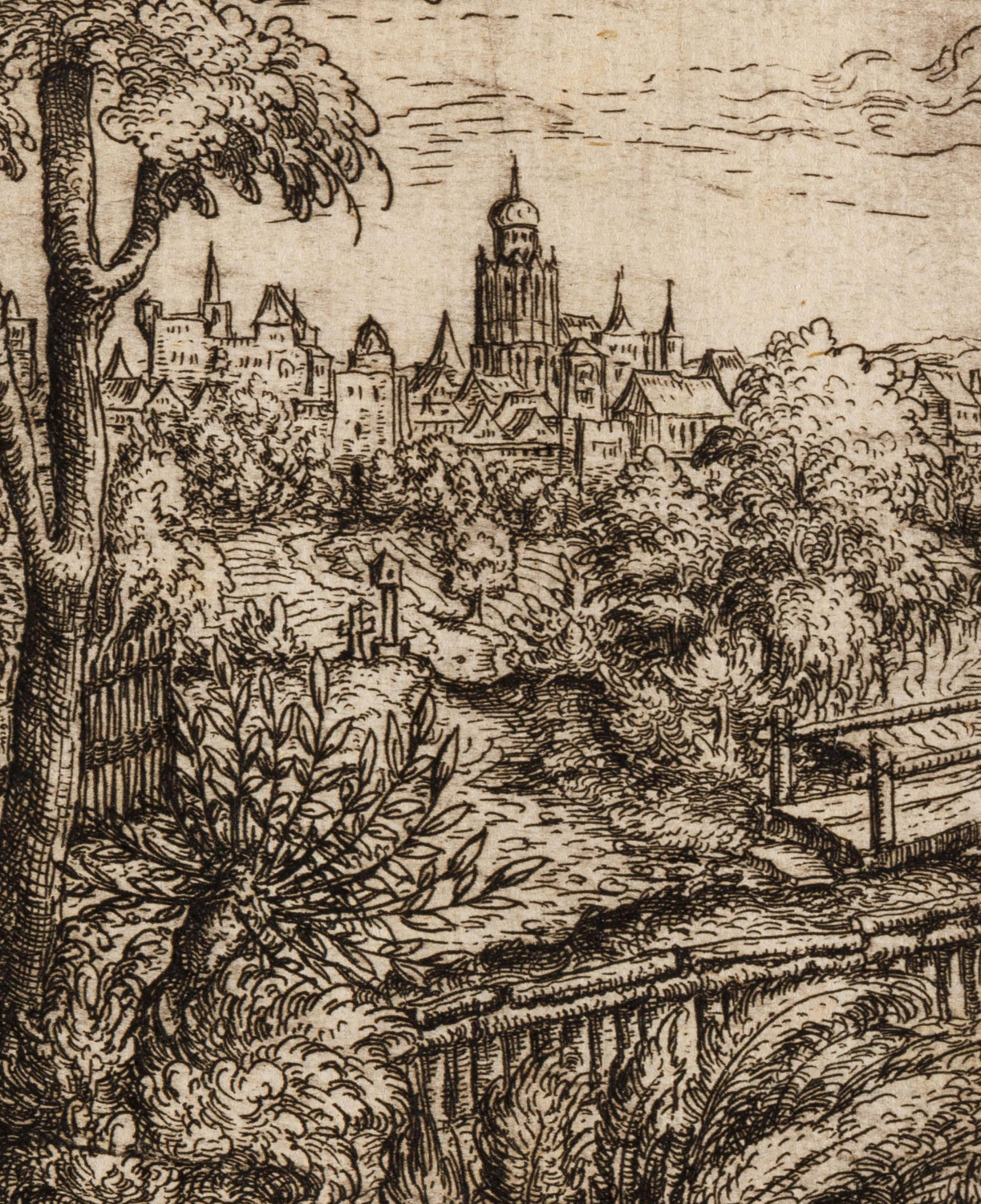
The Renaissance printmaker Hanns Lautensack was one of the most outstanding landscape artists in mid-sixteenth century. Celebrated for his virtuosity, he was most productive in the period between 1553 and 1554, when he developed his own highly expressive landscape style. During that time he produced sixteen etchings, among them the *Landscape with a Farm and a Wooden Bridge*.

Here, quite evidently, Lautensack's idiom reflects his mature style. The artist uses dense concentrations of lines, dashes, and dots in combination with cross-hatching to create tone and depth, and to structure the composition. The various bushes in the foreground and their surroundings, together with a tree that acts as repoussoir, are densely executed with small, curved etching lines. This density is in stark contrast with the sparsely populated skies directly above the town, which make it stand out in the landscape. In this way, Lautensack encourages the viewer to gaze into the distance of the scene.

Although Lautensack's bold etching technique stands out from that of his contemporaries and predecessors, his motifs and innovations reveal the influence of the German landscape artists Wolfgang Huber (1485-1553) and Albrecht Altdorfer (1480-1538). Both artists were pivotal figures in the Danube School, and Altdorfer was one of the first to celebrate landscape as independent subject matter. Lautensack continued this tradition in his landscape etchings, of which our print is an excellent example.


HSL
1553





LAMBERT LOMBARD

Liège 1505/06 – 1566 Liège

Possibly engraved by **Hieronymus Cock** (1518-1570)

4. *The Resurrection of Lazarus*, c. 1544-52

Engraving. 28.1 x 35.5/8 cm
Signed within the image, lower right corner: *Lamb. Lombard /.H. Cock Excudebat*, and inscribed in the lower margin:
LAZARVM QUATRIDVANVM IESVS. A. MORTE SVSCITAVIT. IOANN. XI.

Provenance	Franz Gawet (his handwritten mark with the date 1803 on *verso*, Lugt 1069)
Literature	Hollstein (Lombard) 24; Hollstein (Collaert) 27; Riggs 156; Denhaene 1990, Cat. No. 3; DNH (Collaert) R1; Oger 2006, pp. 114-116, illus. 62-65

Magnificent early impression, pulled from a well-inked plate, printed with strong contrasts and great depth, some tiny inconspicuous spots, otherwise in excellent condition.

After his journey to Rome (1537-38), where he studied Greek and Roman art as well as important works by Italian Renaissance artists, Lombard returned to his hometown of Liège with a new repertoire at his disposal. This fashionable idiom is clearly evident in the design Lombard made for the engraving under discussion, as can be observed in his reference to ancient architecture and the antique draperies of the figures.

Several drawings by Lombard can be related to the print. First, there is an elaborate preliminary drawing by the artist signed and dated 1544, now in Düsseldorf (Kunstakademie, Inv. No. FP4748). This sheet was long assumed to be the preparatory drawing for the print.[1] More recently, however, it has become clear that Lombard's working practice was more complex, and that the printmaker presumably used a separate transfer drawing that is now lost.[2] Other drawings involved in the design of the engraving can be found in Liège (Musée Wittert, l'Université de Liège) and Amsterdam (Rijksmuseum, Inv. No. RP-T-1905-82), the latter signed and dated 1552.[3]

The authorship of the print has been the subject of considerable debate. Hollstein and Riggs attributed the engraving to Hans Collaert the Elder. New Hollstein, however, rejected this attribution as atypical for the artist. Notwithstanding the inscription *.H. Cock Excudebat*, implying that Hieronymus Cock published the print, Denhaene and Oger suggested that he might also be the printmaker.

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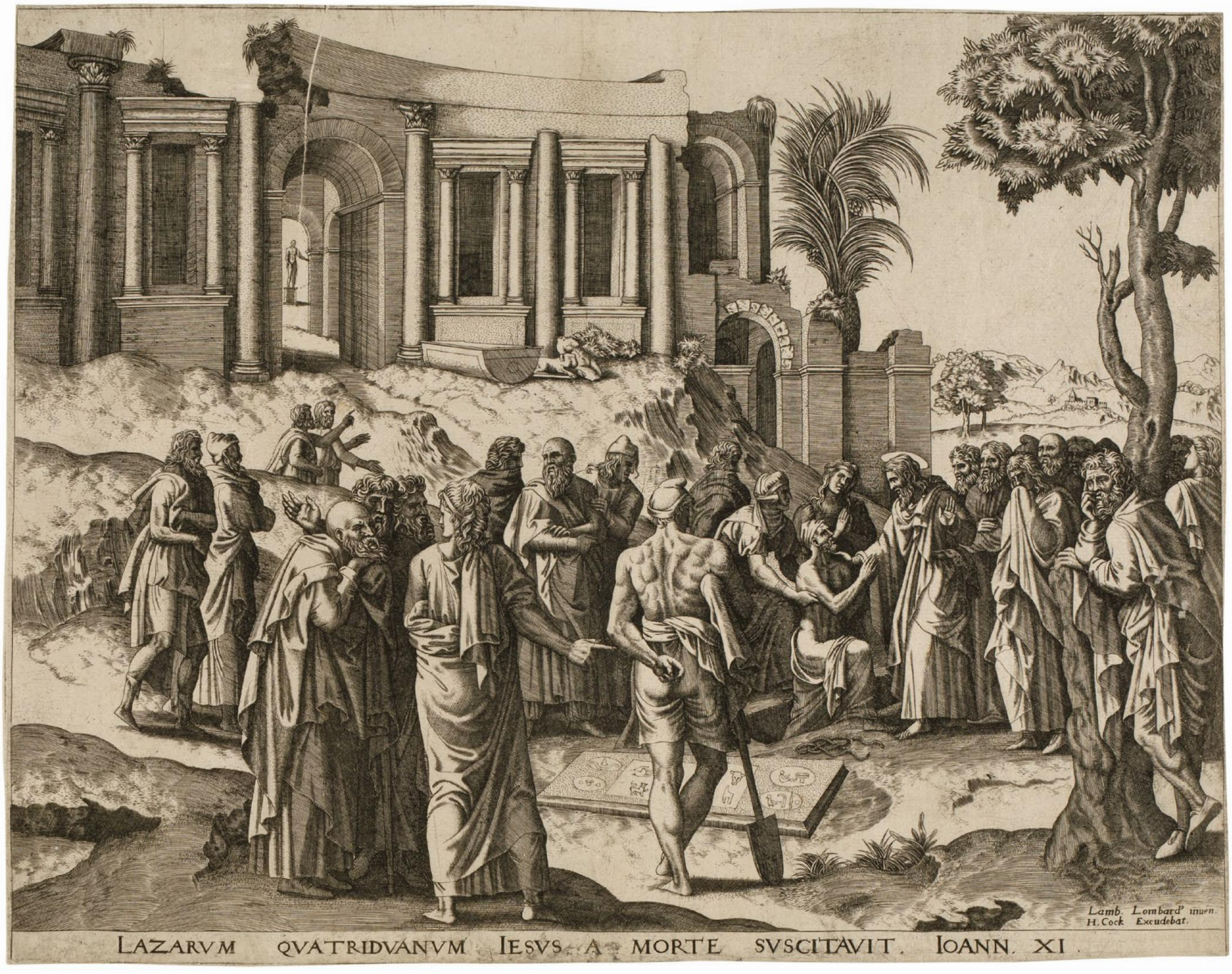
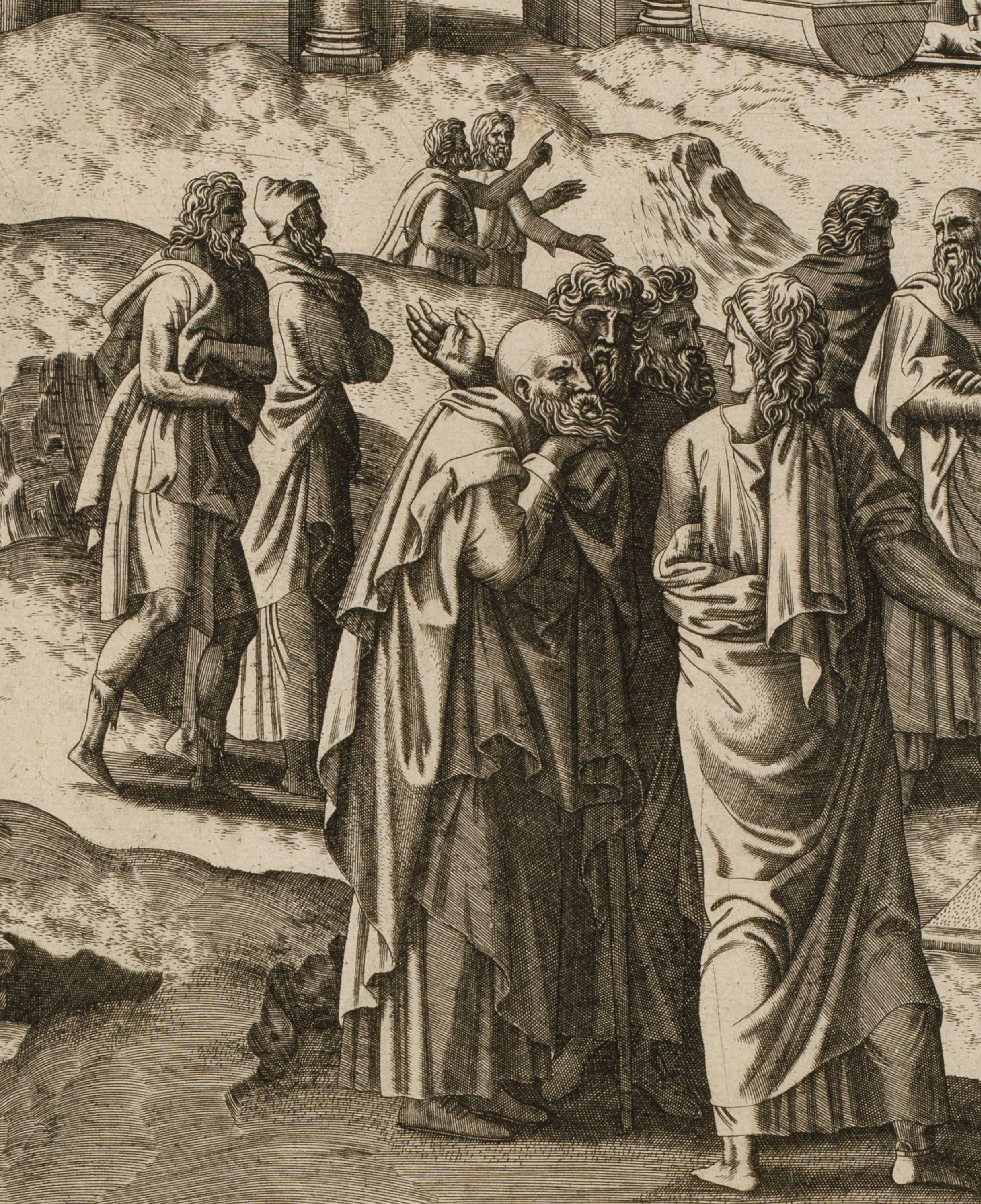
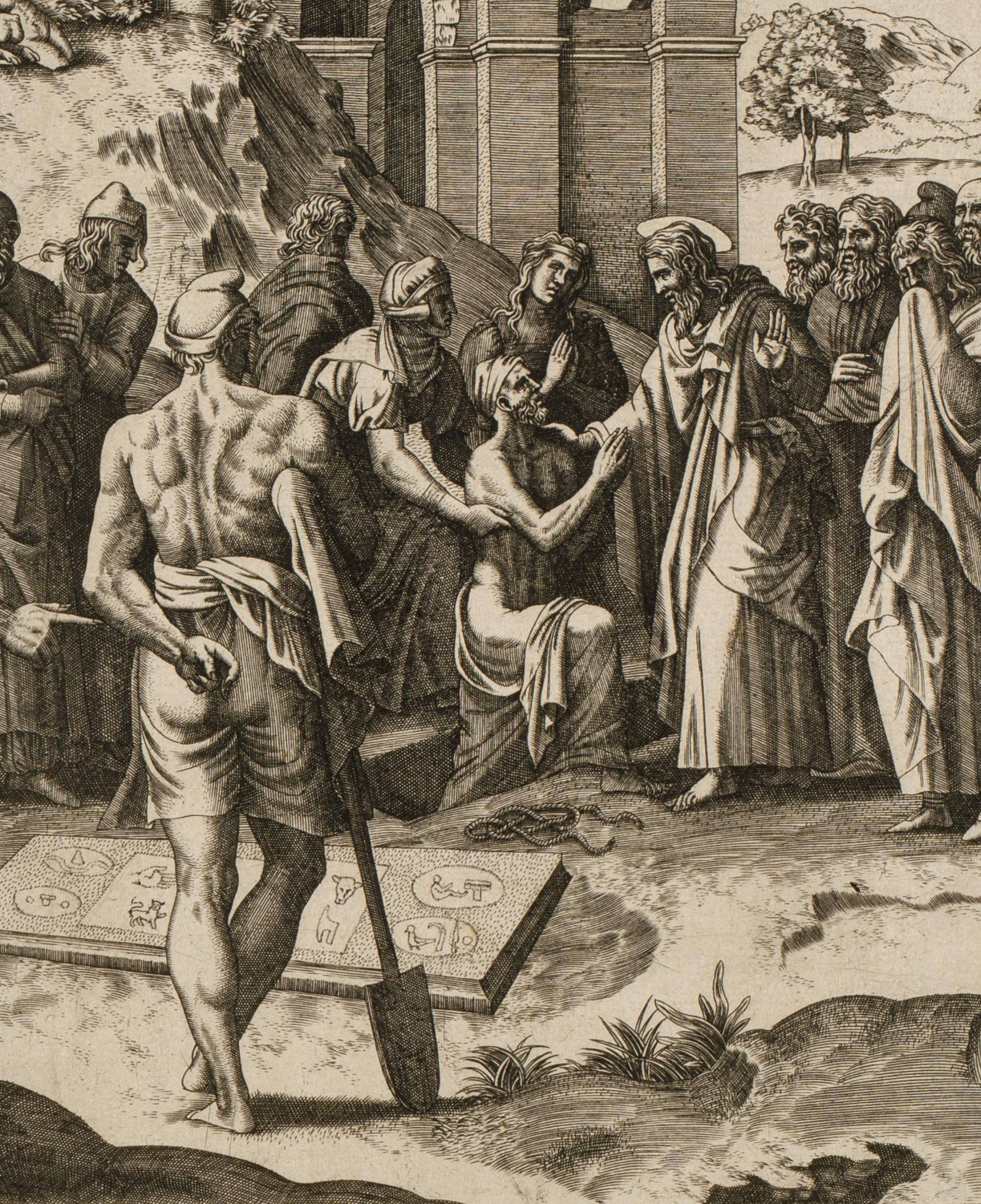
1. Orenstein 2001, p. 43; Kuntziger 1921, pp. 190, note 1.
2. Oger 2006, pp. 113-118.
3. Boon 1978, p. 125 f., Cat. No. 352; Oger op. loc.; Denhaene 1990, p. 83, figs. 95, 102, 114.


Lamb. Lombard' inuen.
H.Cock Excudebat.
LAZARVM QVATRIDVANVM IESVS A MORTE SVSCITAVIT. IOANN. XI.





CORNELIS CORT

Hoorn 1533 – 1578 Rome

After **Giulio Romano** (c. 1492/99-1546)

5. *The Three Fates*, 1561

Engraving. 22.0 x 26.4 cm (plate); 24.0 x 28.2 cm (sheet)
Signed in the image, on the wall at the top left: *IVLIVS MANTVA INVE[NIT] / H. COCK EXCUDE* 1561
Inscription in the lower margin: *CLOTHO COLVM BAIVLAT, LACHESIS NET ATROPOS OCCAT.*

Literature TIB 52.185; Riggs 104; NHD 188 I (II); Sellink 1994, Cat. No. 37; Van Grieken *et al.* 2013, Cat. No. 27

Beautiful atmospheric impression, printing very rich with good contrasts and a light plate tone, ample margins around the platemark. In excellent condition.

The Three Fates, the sisters Clotho, Lachesis and Atropos, embody the Greek philosophy that human action is determined by fate. Here, the personifications are recognizable by their attributes: Clotho holds the distaff, Lachesis works the spinning wheel, and Atropos cuts the thread of life. Together, as explained in the print's Latin title, they control the life cycle.

Cornelis Cort took the idea for this extraordinary print from an engraving by Giorgio Ghisi (1520-1582), who in turn had based his work on a preliminary drawing by Giulio Romano, from 1530, for a stucco relief for the Camera degli Stucchi in the Palazzo del Te in Mantua.[1] Ghisi had previously worked for Cock's publishing house 'Aux quatre vents' (At the Sign of the Four Winds) between 1550 and 1555, and the print would almost certainly have circulated in Antwerp shortly after it was first published in 1558. In his interpretation of the subject, Cort mirrored the image in comparison with Ghisi's and made significant changes to the composition, as well to many details of the goddesses. Working in the highly expressive engraving style for which the artist was celebrated at the time, Cort depicted the figures in an enclosed architectural space, emphasizing their monumentality.

Our impression concerns the very rare first state, before the replacement of Hieronymus Cock's address by that of Julius Goltzius, the erasure of the date 1561, and the addition of Cornelis Cort's signature in the lower margin.

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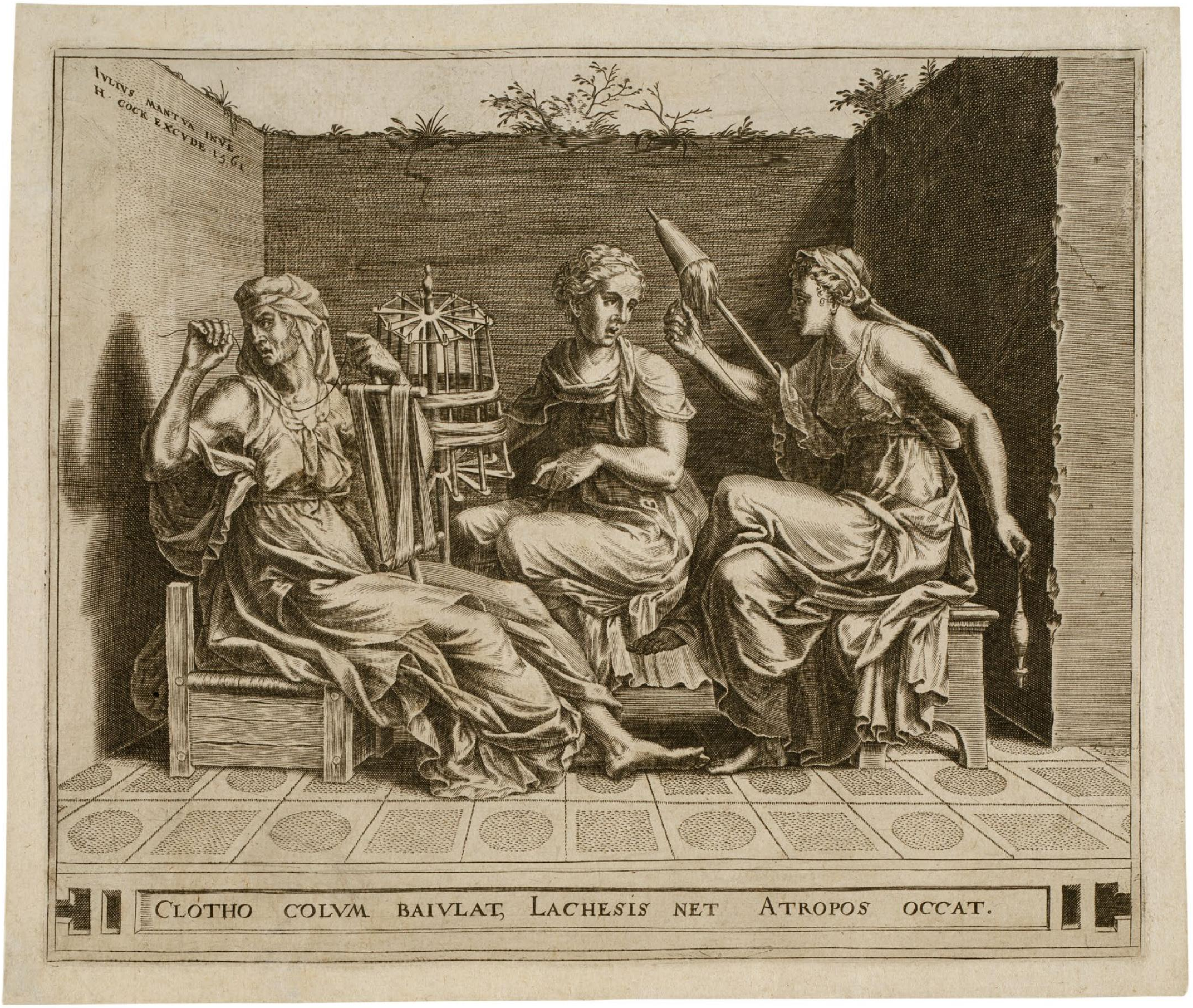
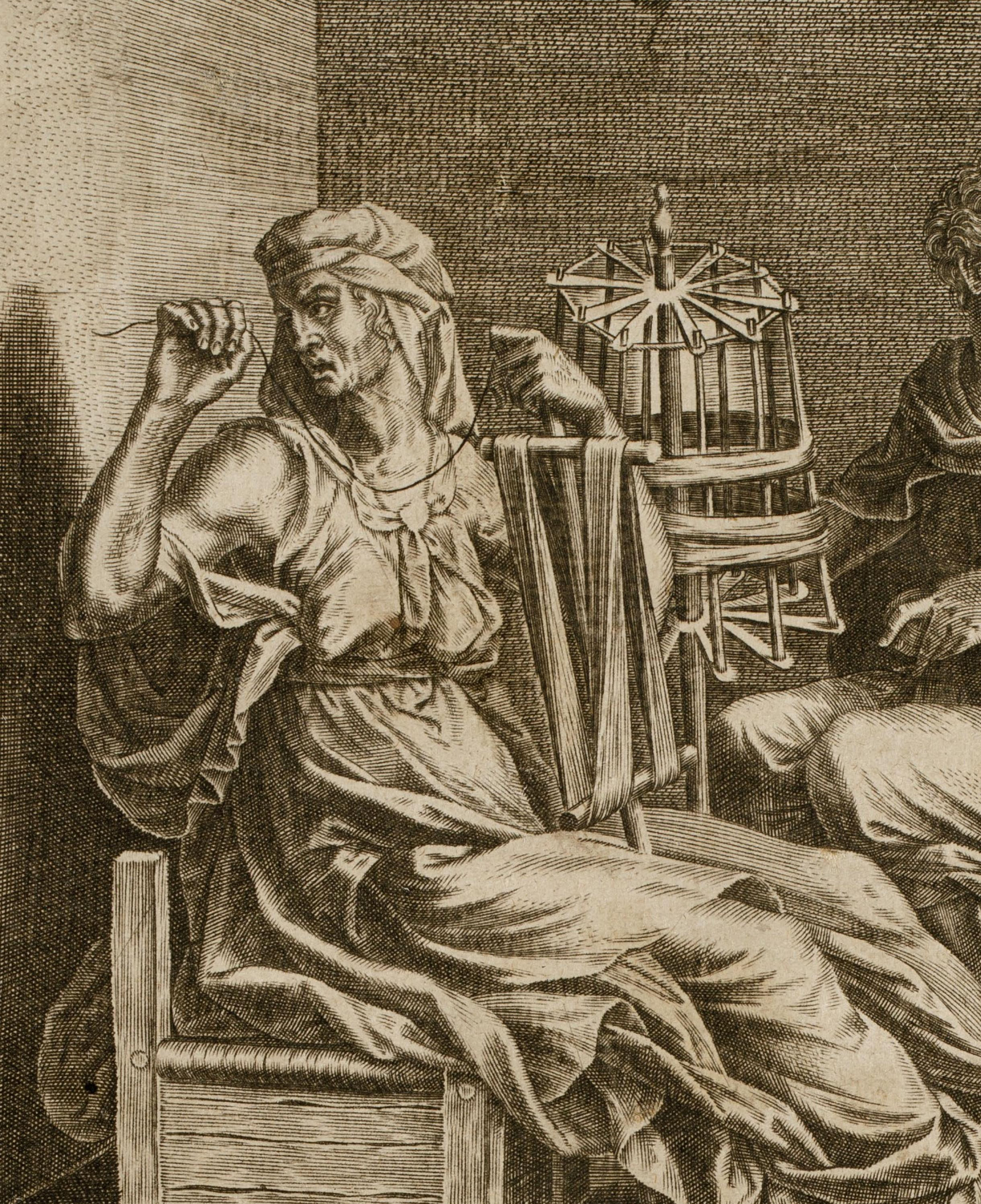
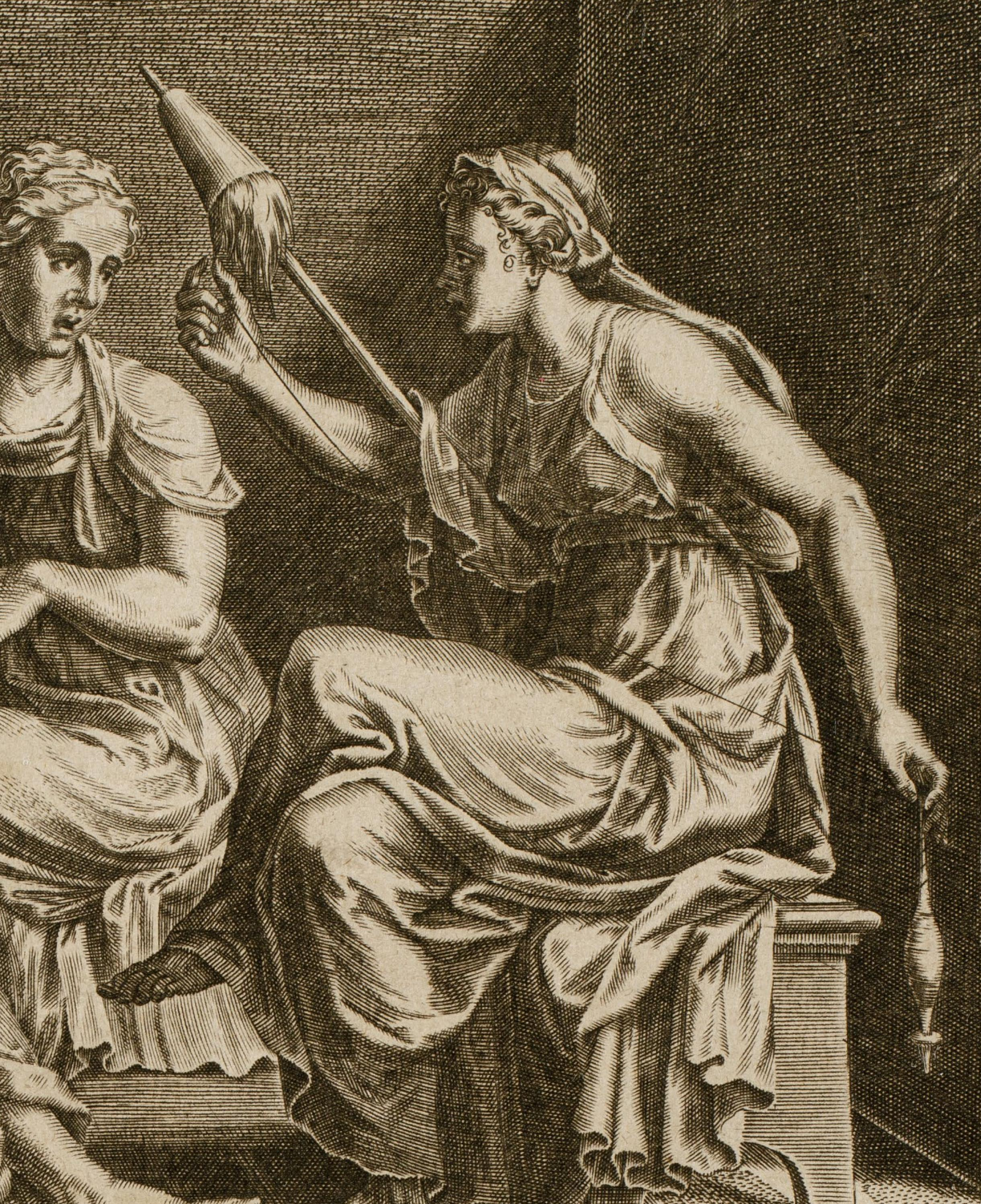
1. Bartsch 47, see also Boorsch-Lewis 1985, p. 106 f., Cat. No. 25. For a recent discussion of the source of Cort's print, see Van Grieken *et al.* 2013, p. 144, note 7.


IVLIVS MANTVA INVE
H. COCK EXCVDE 1561
CLOTHO COLVM BAIVLAT, LACHESIS NET ATROPOS OCCAT.





ADRIAEN COLLAERT

Antwerp c. 1560 – 1618 Antwerp

After **Hans Bol** (1534-1593)

6. *The Twelve Months*, 1580-81

Engraving. Images ø c. 14.3 cm; c. 15.1 x 15.3 cm (sheet)
Signed on the first plate within in the image: *H. BOL INVĒTOR / A. COLLAERT. FECIT / H. V. LVYCK EX.* Each plate with the name of the month inscribed at the top between the double cade lines.

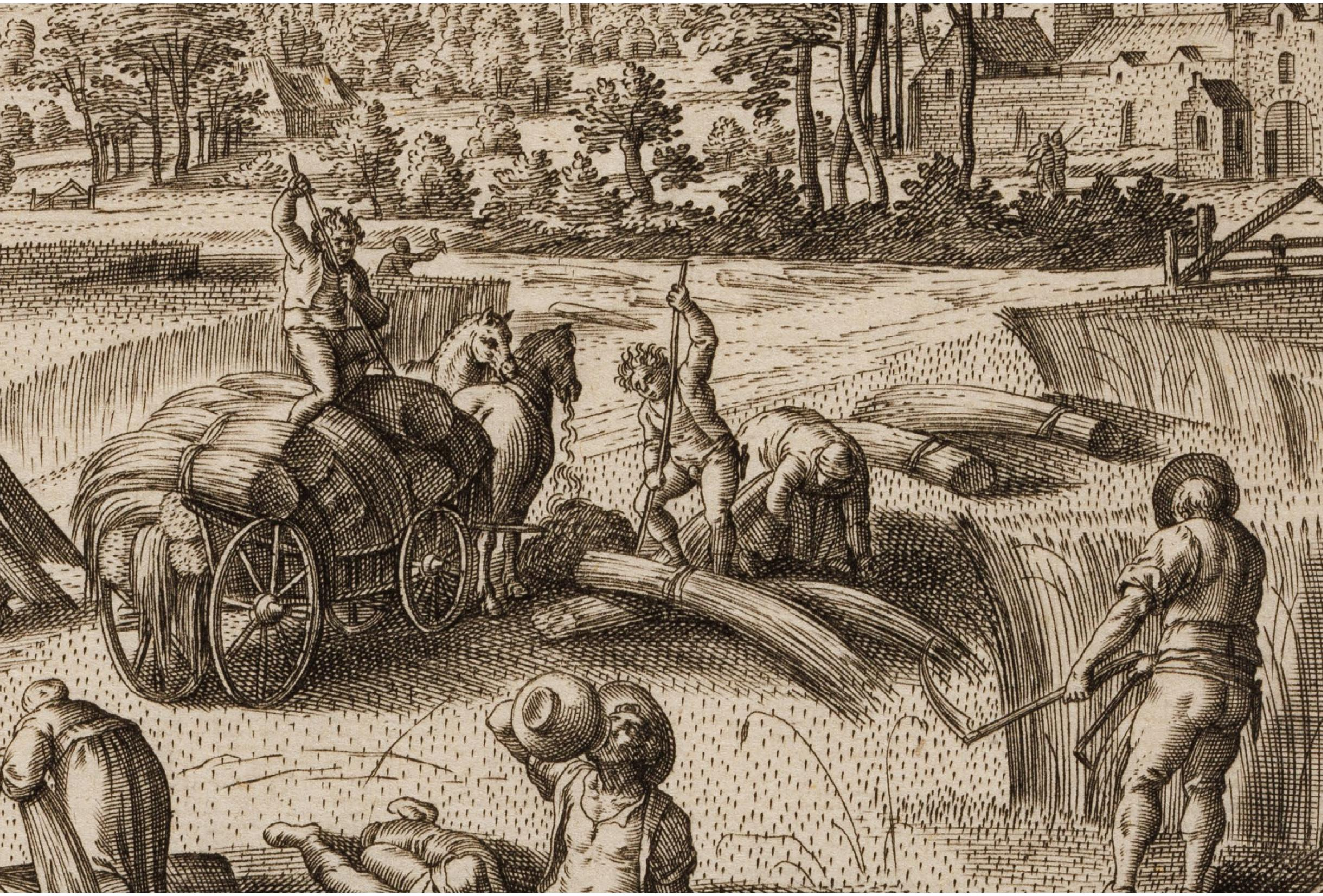
Watermark Gothic “P”, below a post horn (comparable to Briquet 8833)
Literature Hollstein (Adriaen Collaert) 523-534; Hollstein (Bol) 66-77; DNH (Collaert) 1326-1337 I (II); Bleyerveld *et al.* 2014, Cat. No. 32

Brilliant and early impressions, printing very sharp, with remarkable clarity even in the finest lines, strong contrasts and great depth, especially in the distant landscape. The complete series of twelve, in a pristine state of conservation.

Extraordinarily rare.

This remarkable and important series of *The Twelve Months,* for which Hans Bol had made twelve highly refined miniature drawings, was engraved by Adriaen Collaert and commissioned by the Amsterdam publisher Hans van Luyck.[1] The subject comes from medieval tradition, where the cycle of the months was depicted in calendars in illuminated manuscripts. Each of the months is identified by the sign of the zodiac in the sky and the activities with which it is traditionally associated. The engravings demonstrate a modern, realistic vision of landscape and town views, strongly influenced by the prints by Pieter Bruegel the Elder (c. 1526/30-1569).[2] Some scenes contain topographical details that allow identification of historic towns, such Bergen op Zoom (January), Antwerp (February), and Brussels (September). Although both Bol and Collaert made several print series with the same theme, no other is as elaborate and detailed as this one.

Collaert brilliantly captured the designs of *The Twelve Months* in his highly expressive engraving style. The drawings gave the artist a clear idea of how the prints were to be executed. The parts where Bol had used wash were translated by the printmaker into shaded areas, sometimes using subtle parallel hatching – as seen in the sky – and sometimes dense cross hatching, to indicate the cast of a shadow. On the other hand, the blank areas were left to Collaert’s own interpretations, providing the engraver with the opportunity to work in a freely invented manner. *The Twelve Months* had a profound influence on later artists that engaged with the subject, such as Pieter van der Borcht, Paul Bril, and Jan van de Velde II, and may well be the most important depiction of the theme in the last quarter of the sixteenth century.



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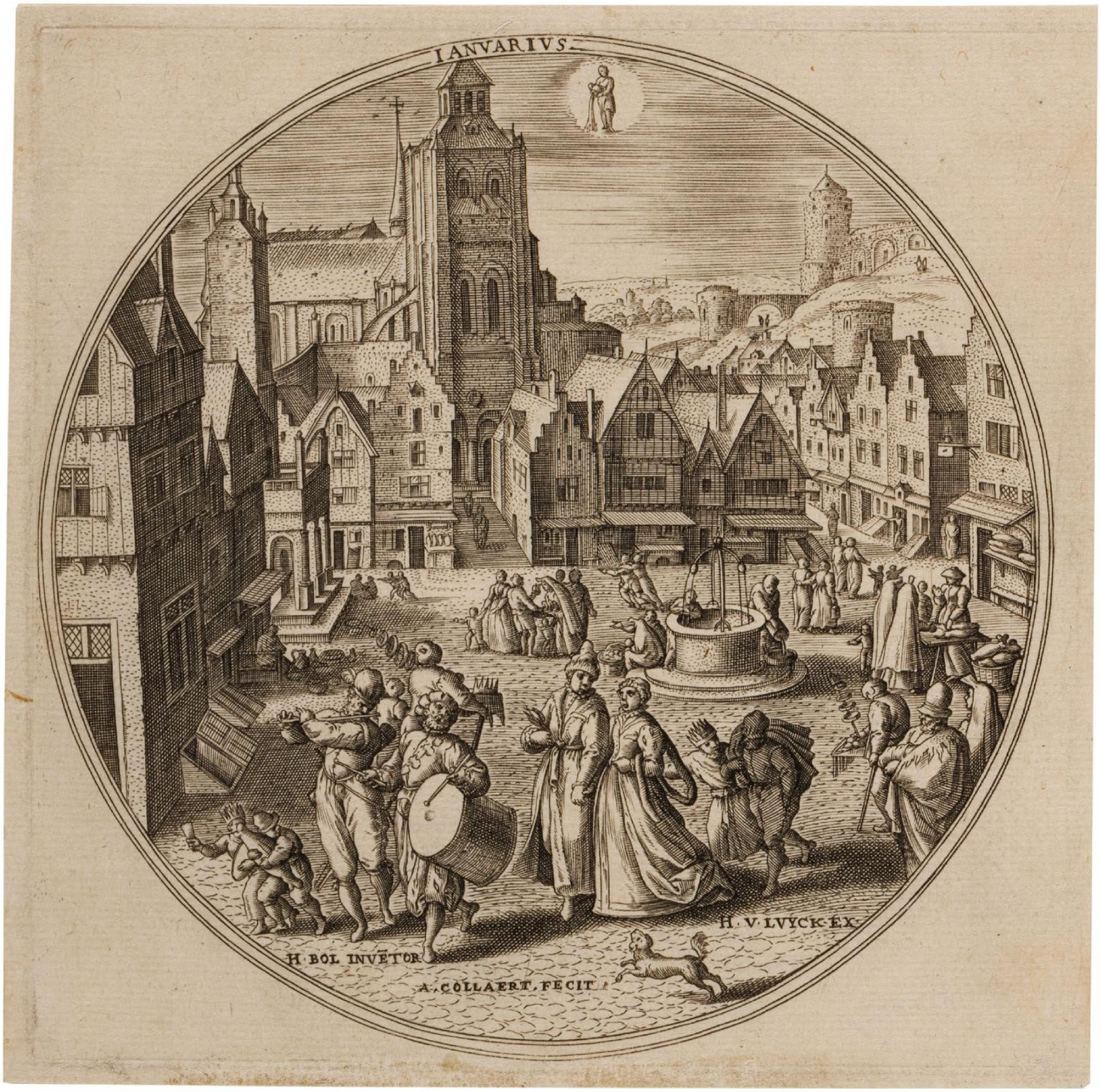
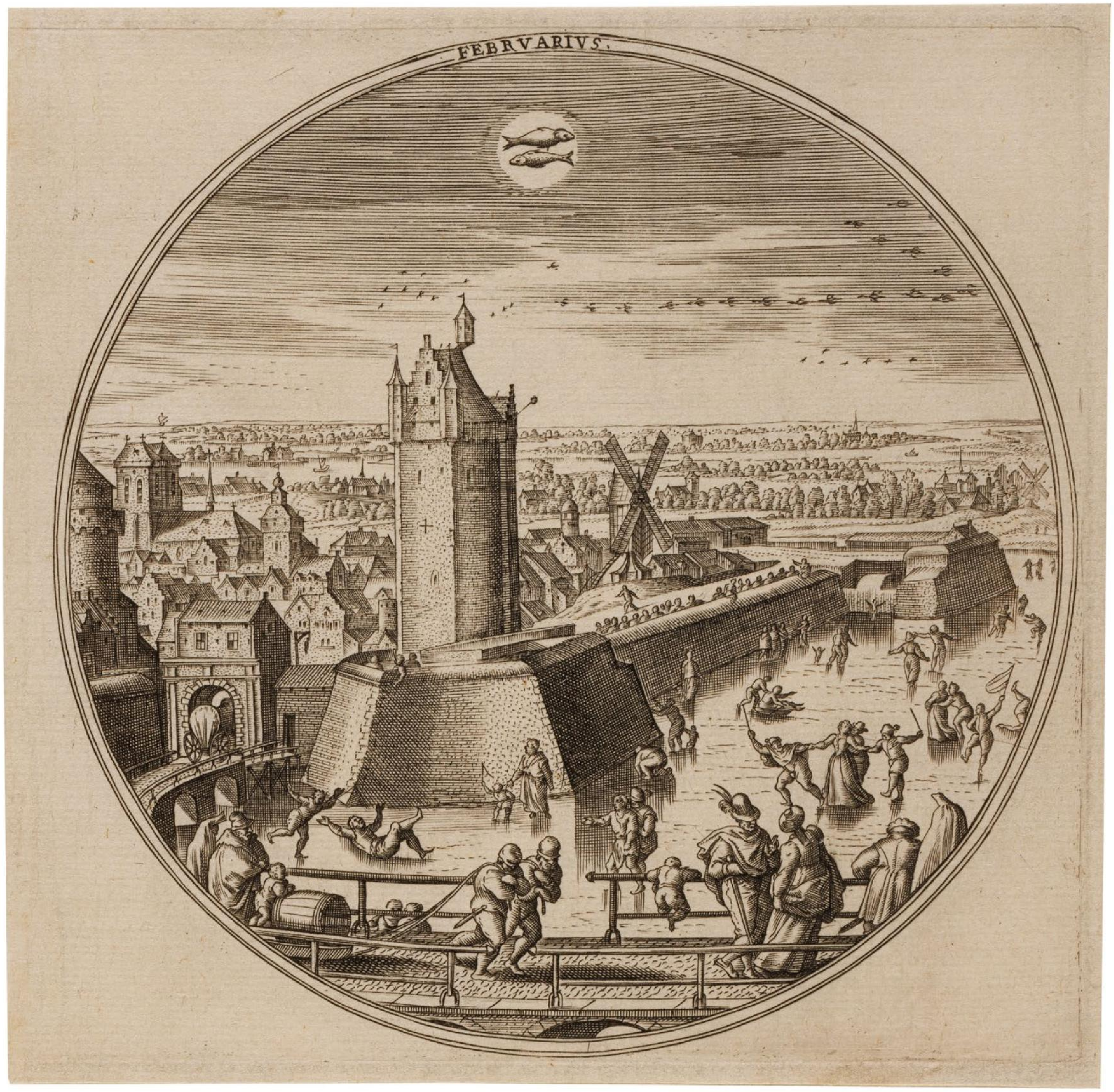
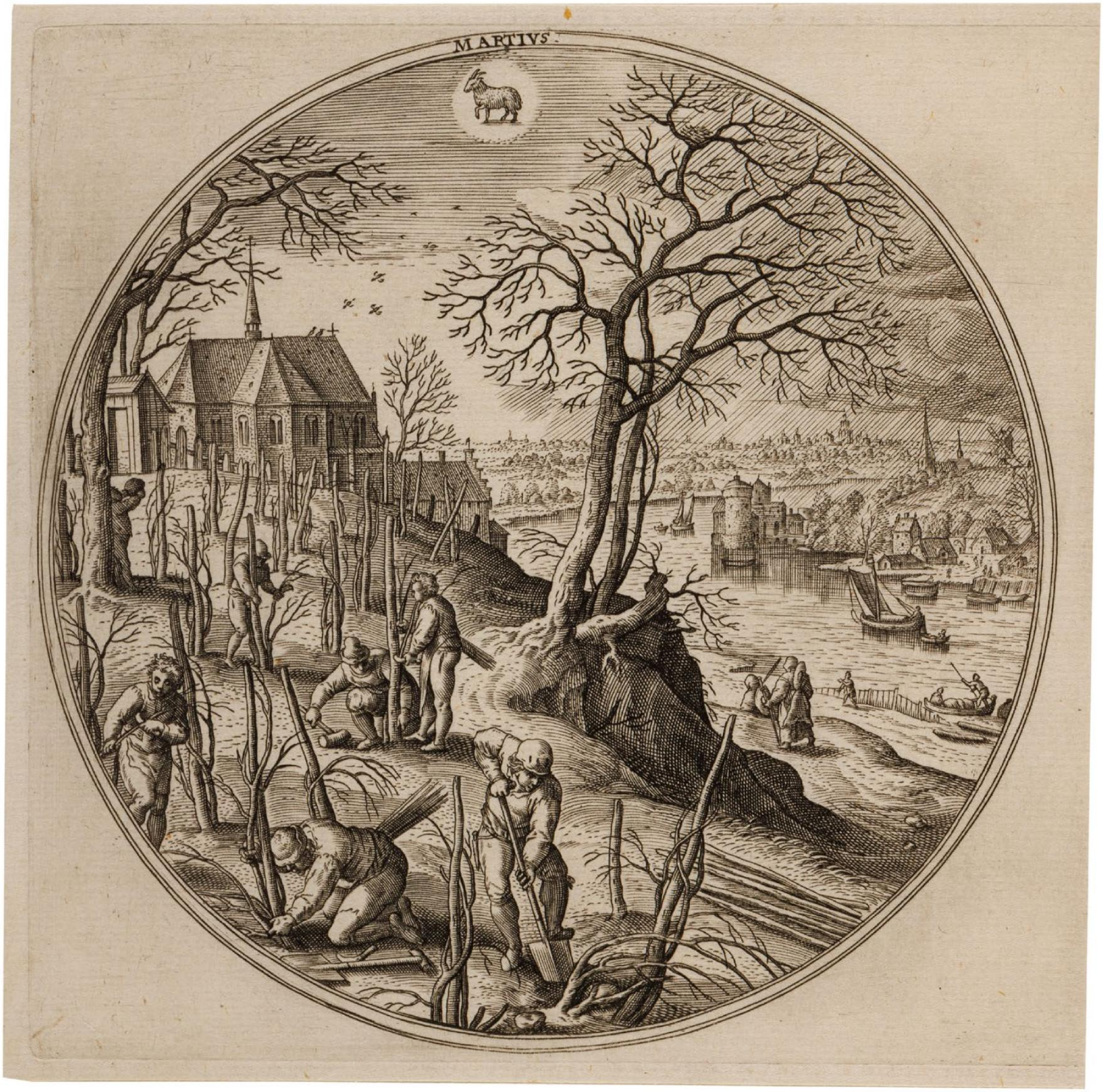
1. The drawings are preserved in Rotterdam, Musuem Boijmans-Van Beuningen, Inv. Nos. MB 2005 /T2a-l.
2. Especially noteworthy are the engravings of the seasons Spring (Ver) and Summer (Aestas) by Pieter van der Heyden after Pieter Bruegel I. Their influence on Bol is especially evident in the outline of the composition and the motifs used in the depiction of the months of April, May, June, and August. At Hieronymus Cock's request, Bol completed the series of the seasons after the Bruegels' deaths, making the designs for autumn (Autumn) and winter (Hyems). NHD (Bruegel) 29-30; Hollstein (Bol) 201-202.


IANVARIVS
H·BOL INVĒTOR
A. COLLAERT. FECIT
H·V·LVYCK·EX·

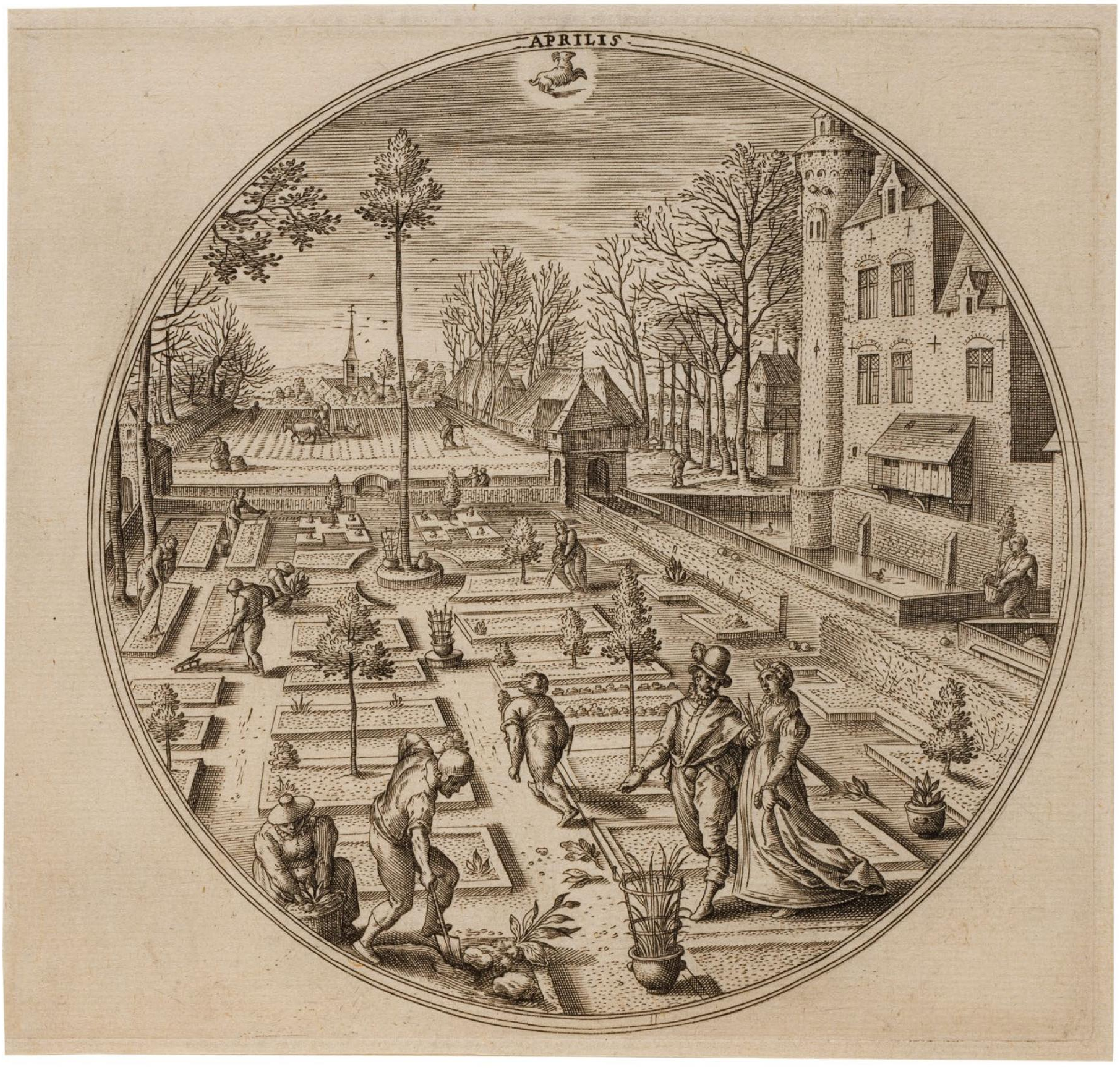
6.1 The Month January (Aquarius)


FEBRVARIVS.

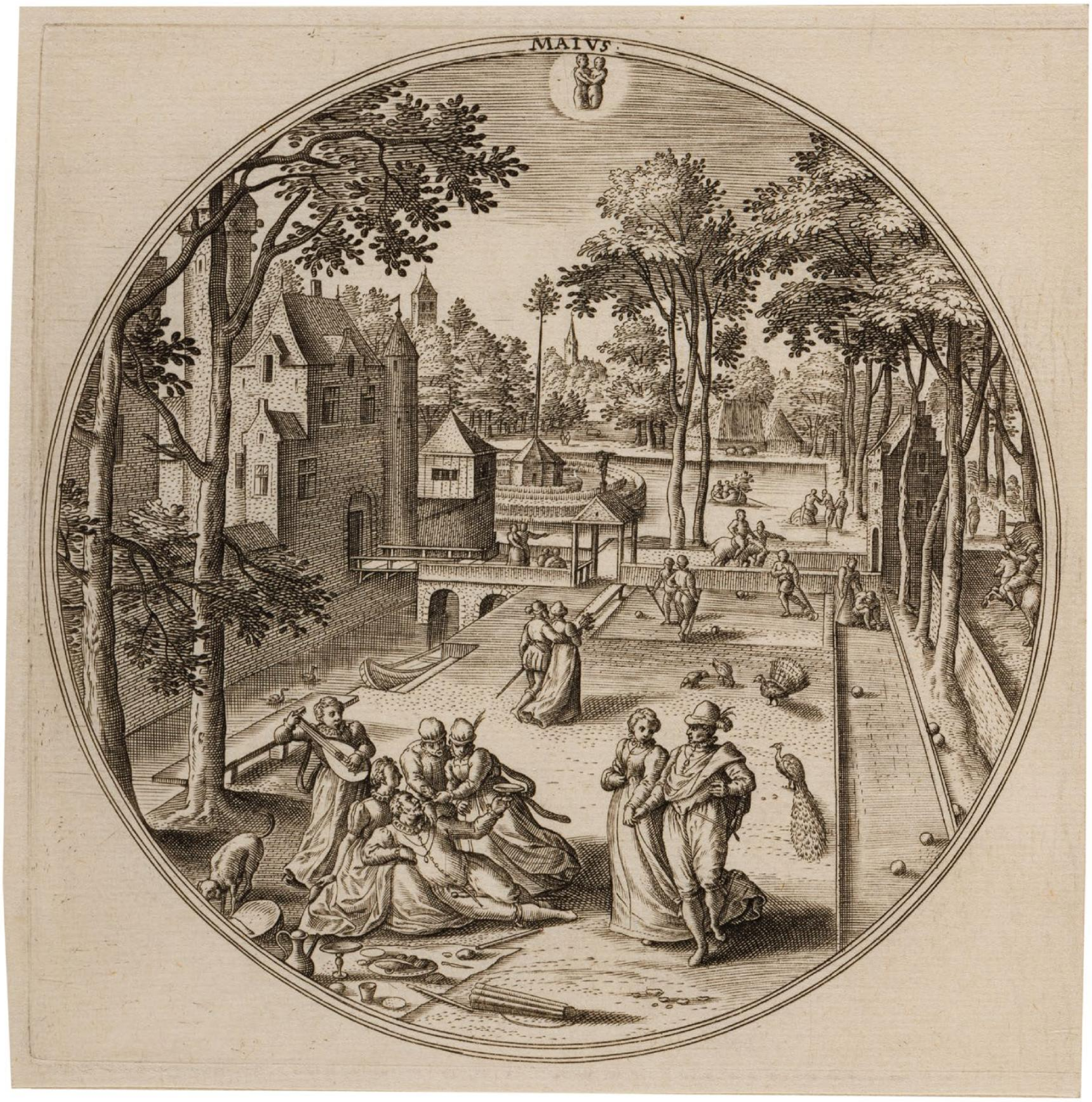
6.2 The Month February (Pisces)



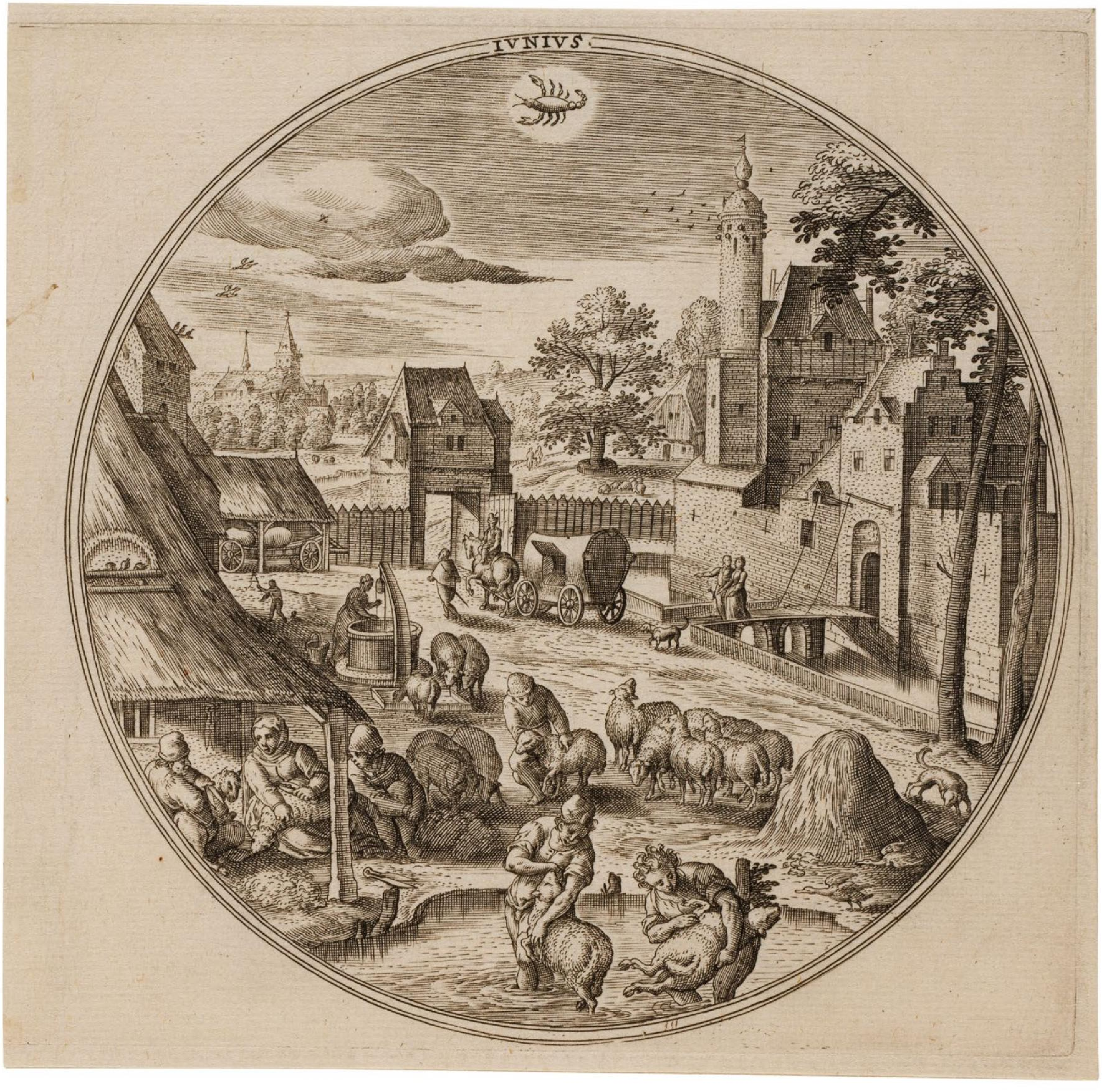
6.3 The Month March (Aries)



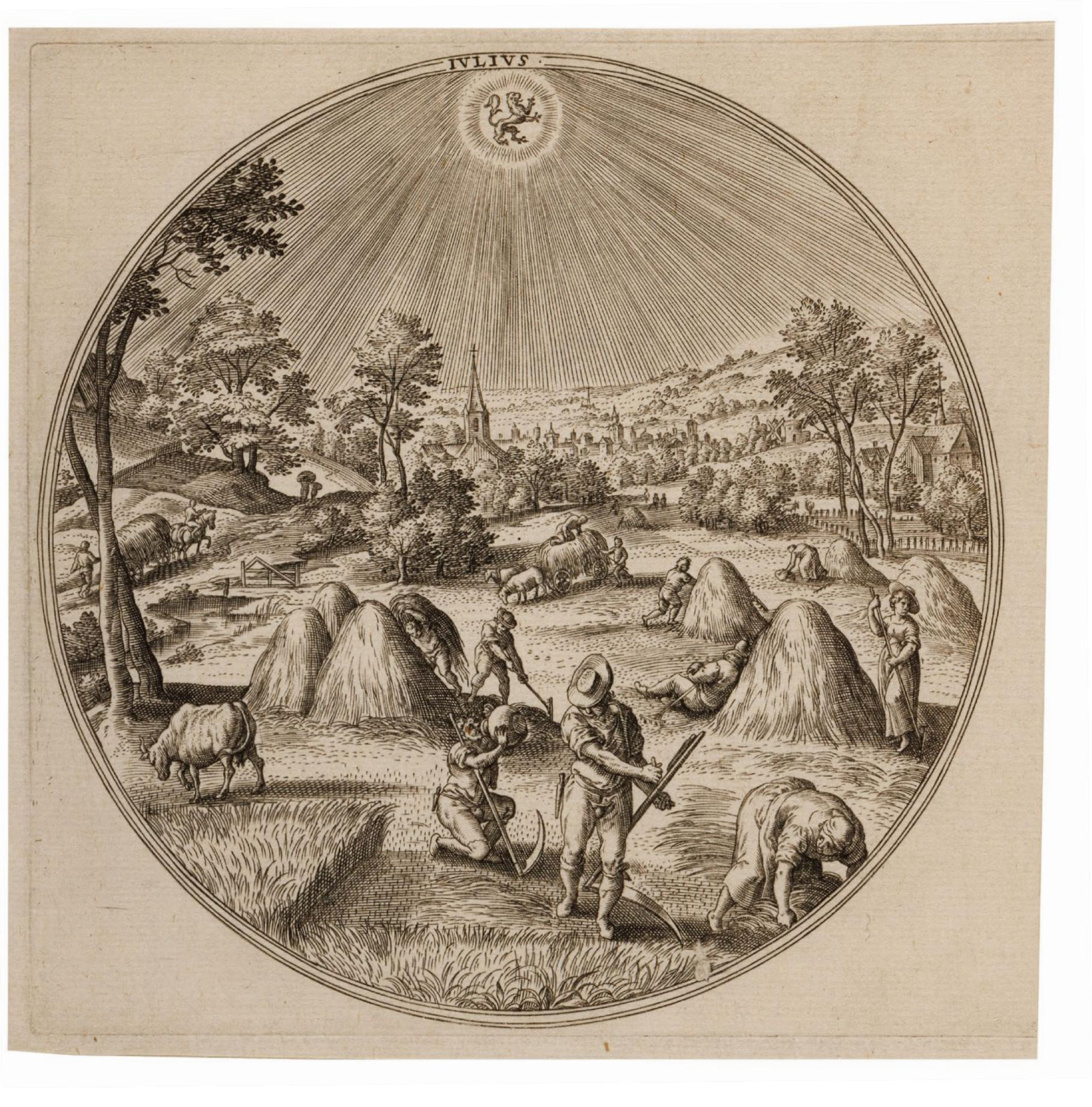
6.4 The Month April (Taurus)



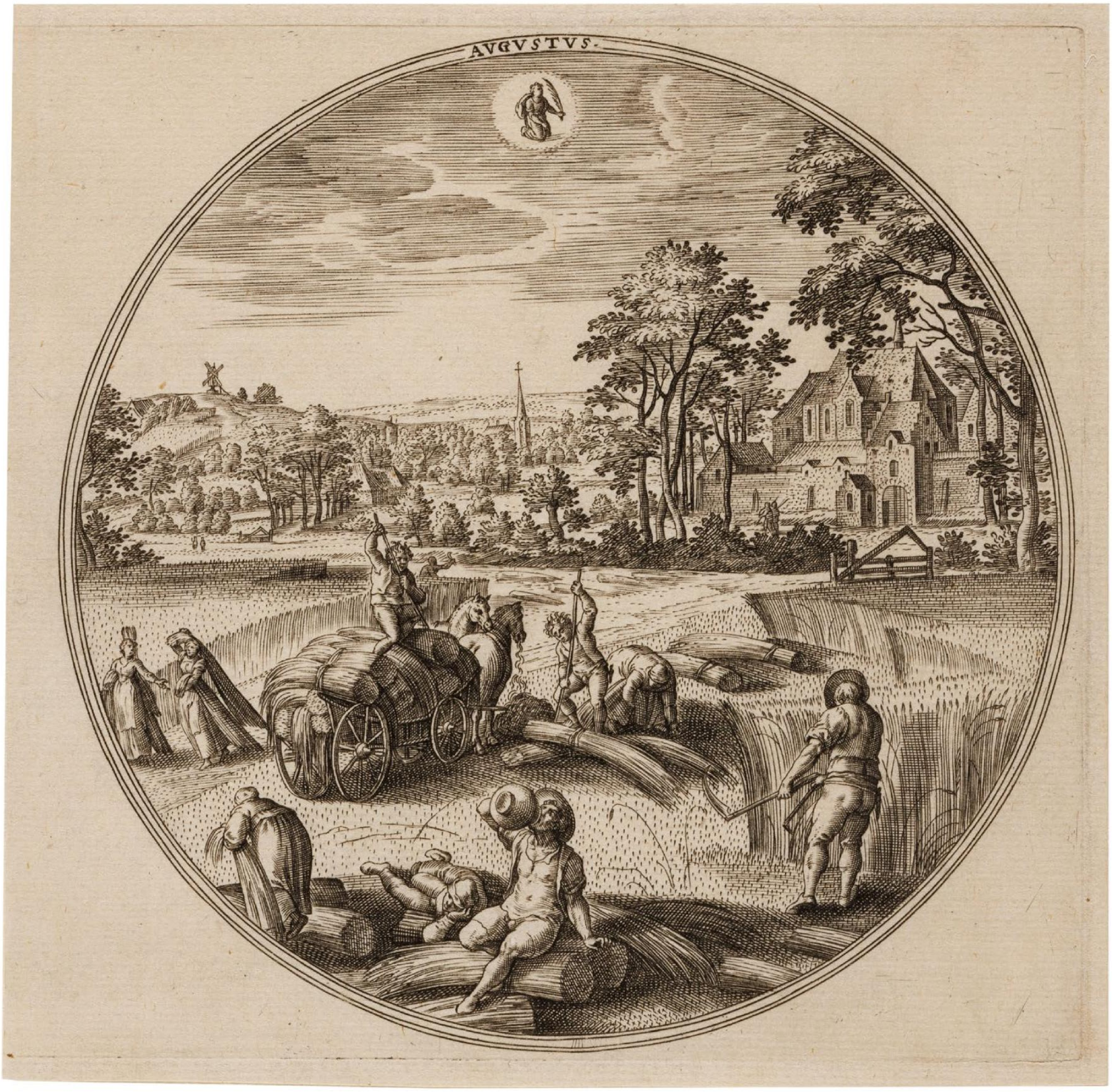
6.5 The Month May (Gemini)



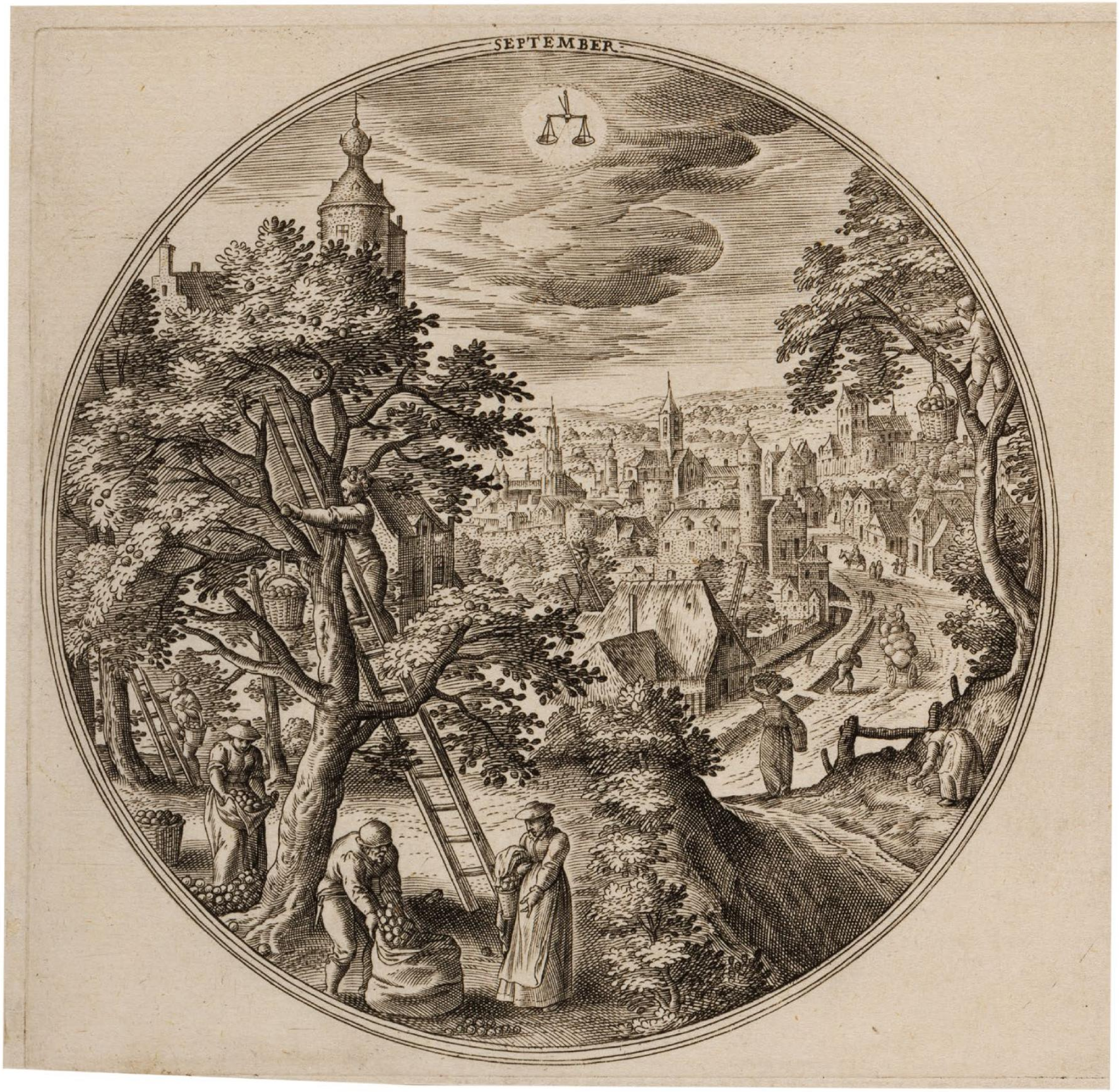
6.6 The Month June (Cancer)



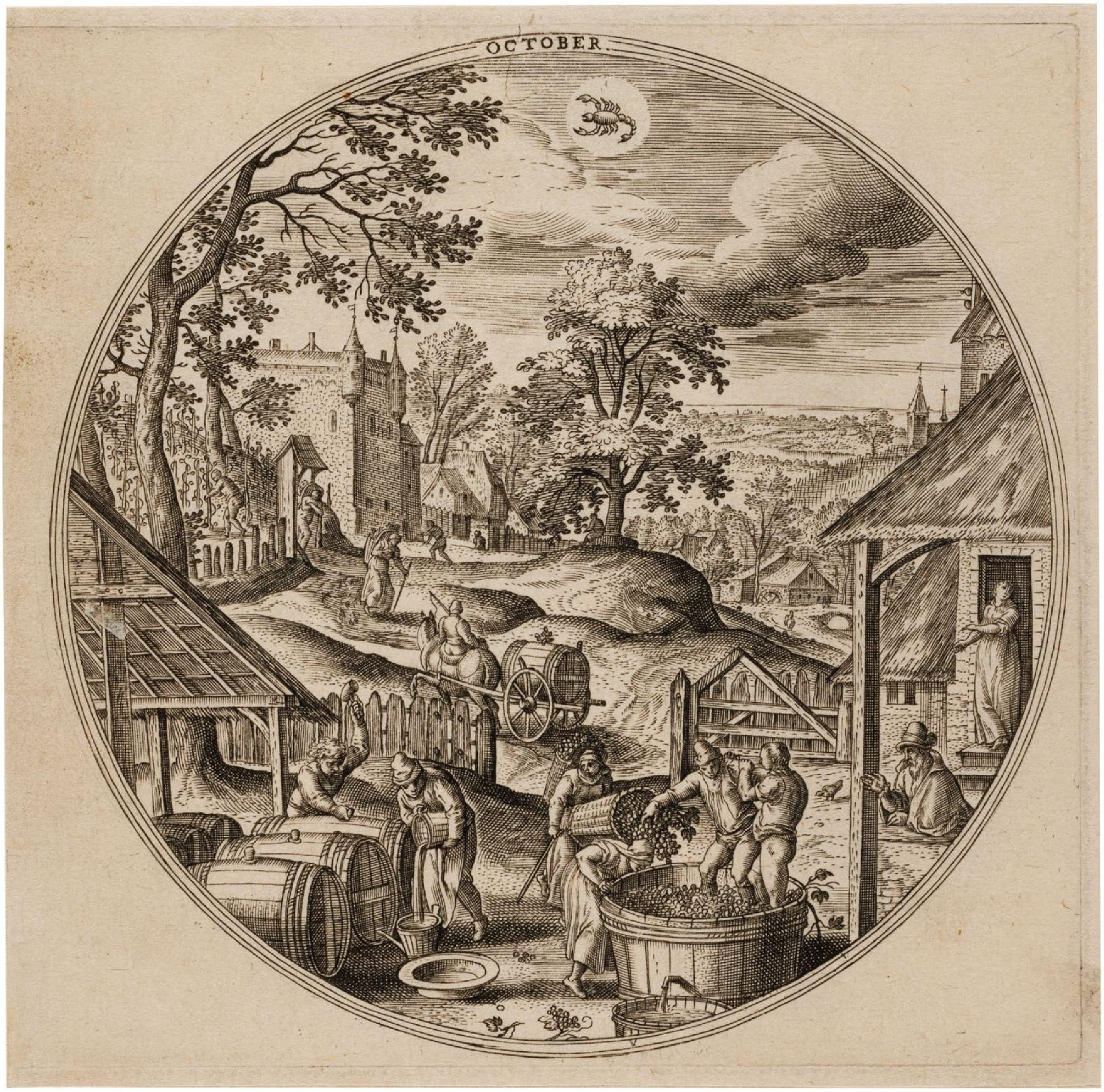
6.7 The Month July (Leo)



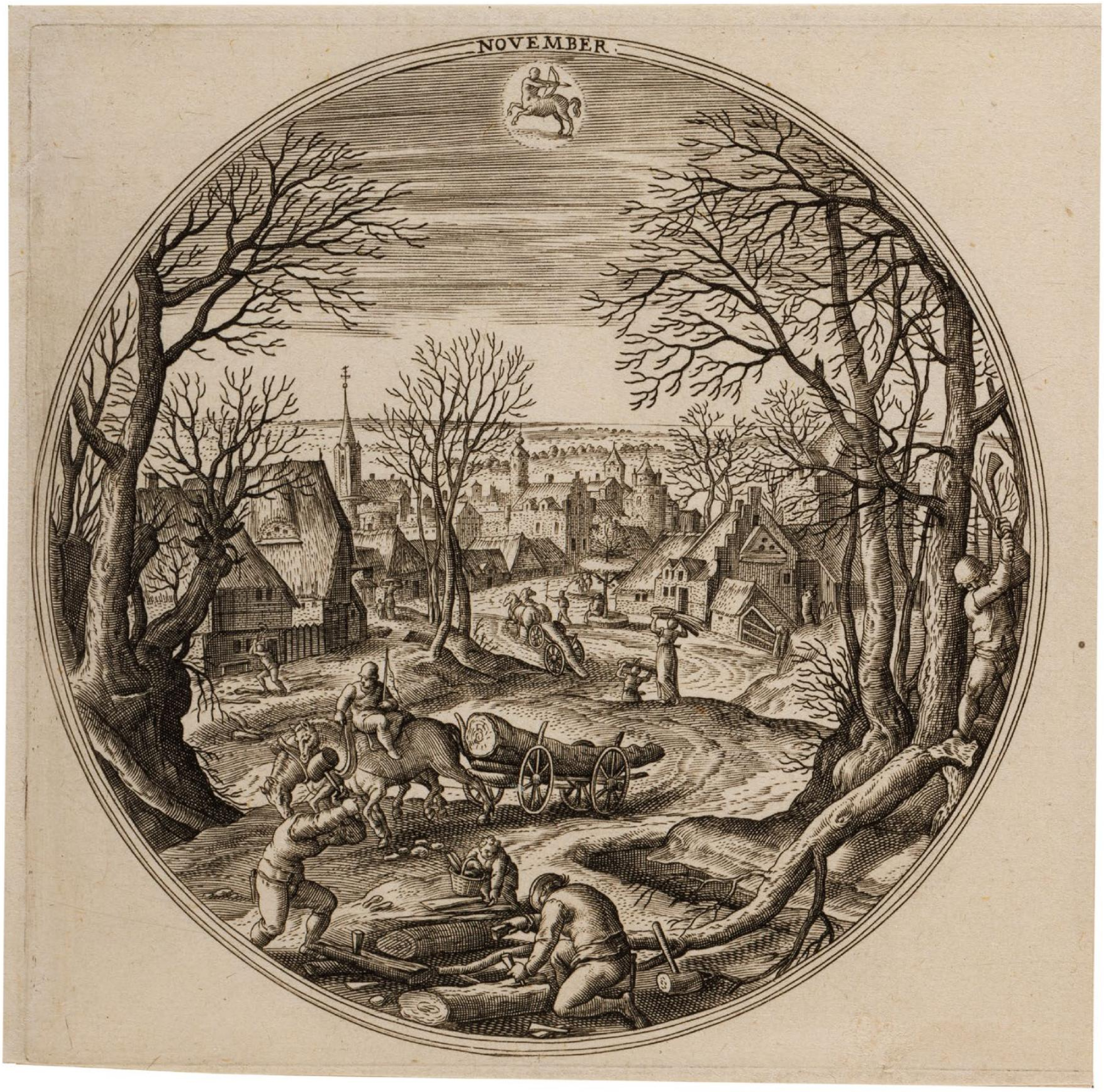
6.8 The Month August (Virgo)



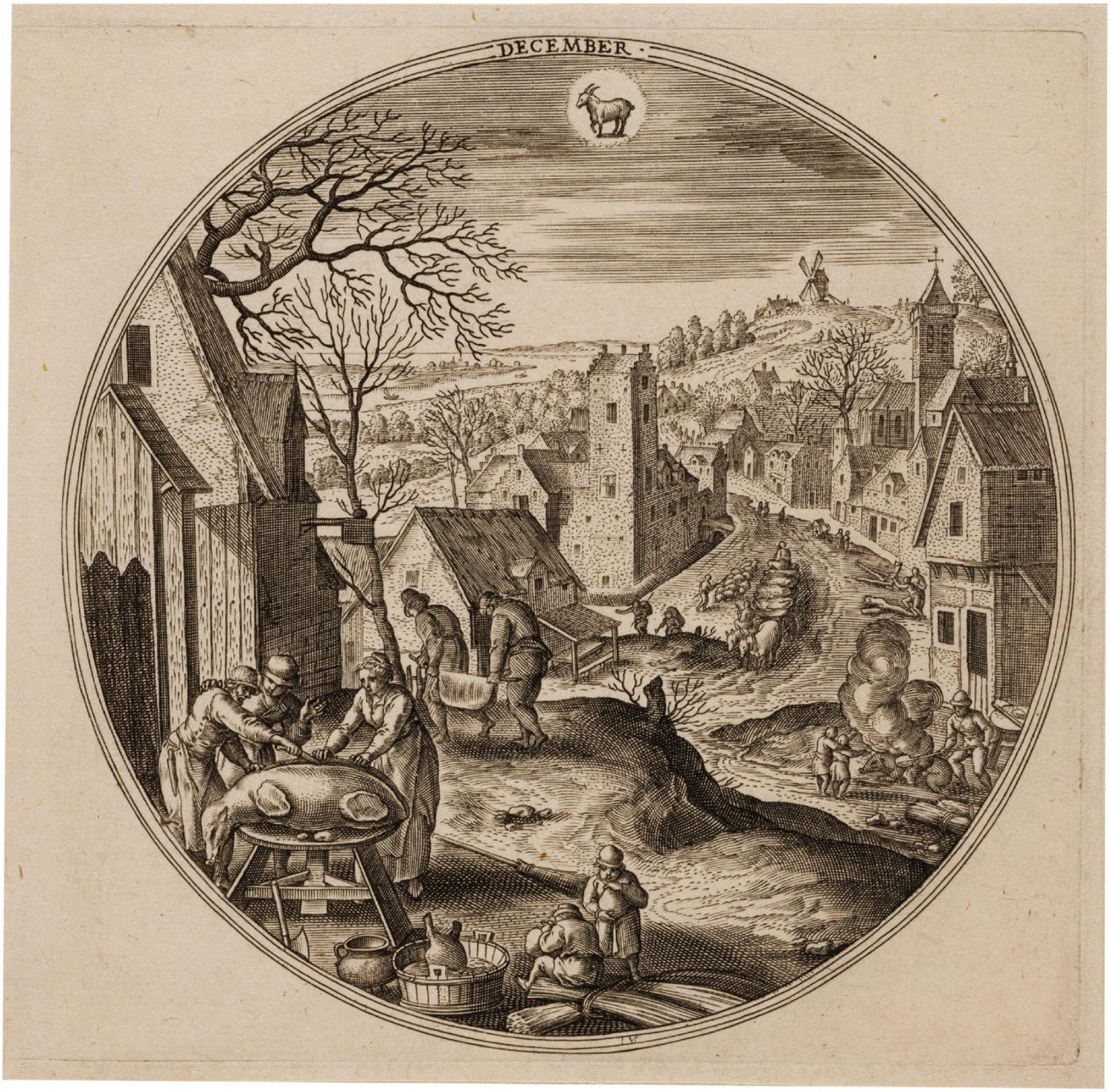
6.9 The Month September (Libra)



6.10 The Month October (Scorpio)



6.11 The Month November (Sagittarius)



6.12 The Month December (Capricorn)

HENDRICK GOLTZIUS

Brüggen 1558 – 1617 Haarlem

7. *Oceanus*, c. 1589-90

Second plate from the series 'Demogorgon and the Deities', 1588-90

Chiaroscuro woodcut printed from three blocks: one line block in black, and two tone blocks in ochre and brown.
34.6 x 26.3 cm. Signed, bottom left of center: *HG. F* ('HG' intertwined)

Literature	TIB 0301.232; Strauss 421; Hollstein 367; Bialler 1992, Cat. No. 27, color variation 'd'; DNH 296 color variation 'd'

Good impression, strongly printed with vibrant colors and good clarity, some inconspicuous folds and marginal repairs mostly visible on *verso*, otherwise in very fine condition.

A rare and highly sought-after print.

In this magnificent chiaroscuro woodcut, Goltzius depicts a bearded old man seated frontally on a gigantic dolphin, his right hand extended forward, riding straight toward the viewer. The highly dynamic composition, which is further enhanced by the brilliant color combination, has the figure placed in the center. Traditionally the sitter has been identified as Neptune, but based on a text from the famous *Schilder-boeck* (*The Book of Painters*) by Karel van Mander (1548-1606), Bialler convincingly argues that it is in fact the Titan Oceanus.[1] Unlike Oceanus, Neptune is depicted with a crown on his head and a trident in his hand, attributes missing here. In the series, the pendant of Oceanus is Tethys, previously identified as Galatea.

Goltzius made the print after his own design. The artist employed the line block for the contours and shading of the figure and the dolphin, whereas the tone blocks were used for depth and to create the Tritons in the background. According to Bailler, *Oceanus* is "one of the most technically sophisticated prints in the series and probably one of the last to be designed."

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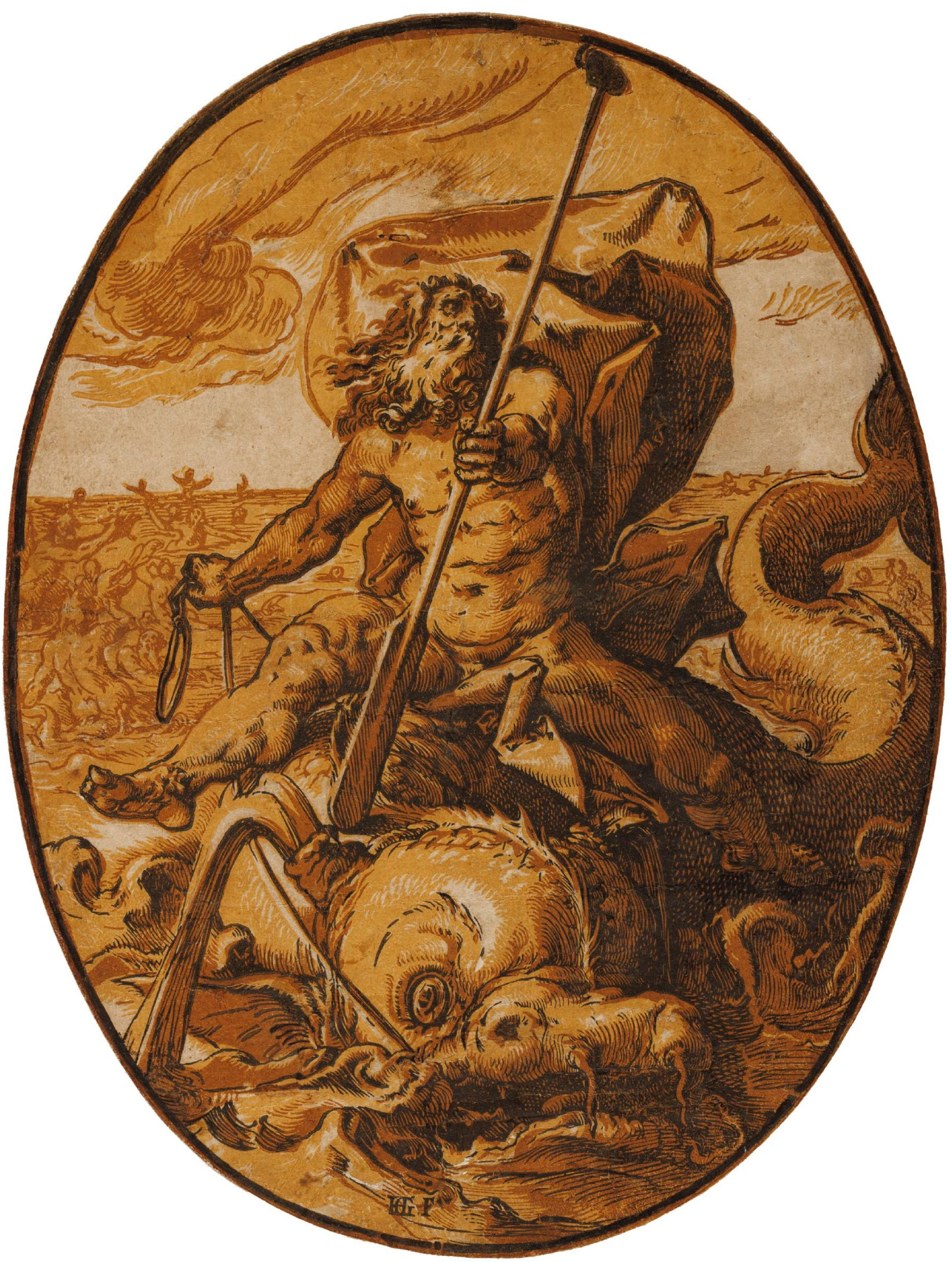
[1] Karel van Mander, *Wtlegghing op den Metamorphosis*, fol. 125 verso, 126 recto; see Bialler 1992, p. 121.


HG F

JACOB MATHAM

Haarlem 1571 – 1631 Haarlem

After **Frederico Zuccaro** (1539-1609)

8. *Christ Raises the Dead Son of the Widow of Nain*, c. 1593-94

Engraving. 50.1 x 28.2 cm (plate); 51.0 x 29.0 cm (sheet)
Signed in the lower center, *Federicus Zuccarus Inuent. / Iacobus Mathamius Sculp*. With six lines of Latin in three columns in the lower margin: *Mær(e)ntis vidua … morte parenti* / Signed: *F. Estius*

Provenance	Collection Württemberg (*verso*, Lugt 2606)
Watermark	Shield with bend surmounted by a fleur-de-lys and lettered WR (compare Picard 872)
Literature	Weigel 233 I (II); TIB 0402.233; Hollstein 45 I (II); NHD 32 I (IV); Filedt-Kok 1991, Cat. No. 103; Leeflang 2008, pp. 31-32, ill. 12, 13

The very rare first state, before the altering of the lettering in the lower margin. Superb impression, printing exceptionally strong with excellent contrasts and great depth, especially in the distance, pulled from a clean wiped plate, impeccable condition.

The composition of our engraving is based on a drawing by the Italian Mannerist Frederico Zuccaro, which was done as a preparatory study for the altarpiece of the cathedral of Orvieto, executed between 1568 and 1572.[1] Approximately two decades later, Hendrick Goltzius acquired the drawing during his stay in Italy (1590-91) and brought it with him to Haarlem, after which Matham made the print.

Christ Raises the Dead Son of the Widow of Nain (Luke 7:11-17) is executed in Matham's characteristic Mannerist style, around the time he himself set off for his journey to Italy (1593-97), widely regarded as the artist's most creative phase. Although Matham largely followed Zuccaro's composition, he made significant changes to the architecture and added a landscape backdrop.[2] Furthermore, he detailed the anatomy of the figures, as can be observed for instance in altered heads and hands of the figures to the right of Christ. By employing a variation of cross-hatching, swelling lines, and blank areas, Matham effectively evokes a sense of emotion and drama. Dense linework contrasts with lighter spaces in the scene, creating a dynamic interplay of light and shadow. With his expressive graphic style, Matham masterfully captures the sensation of witnessing the miracle. The engraving marked the beginning of a new chapter in the artist's career, as he successfully began creating prints after Italian masters.

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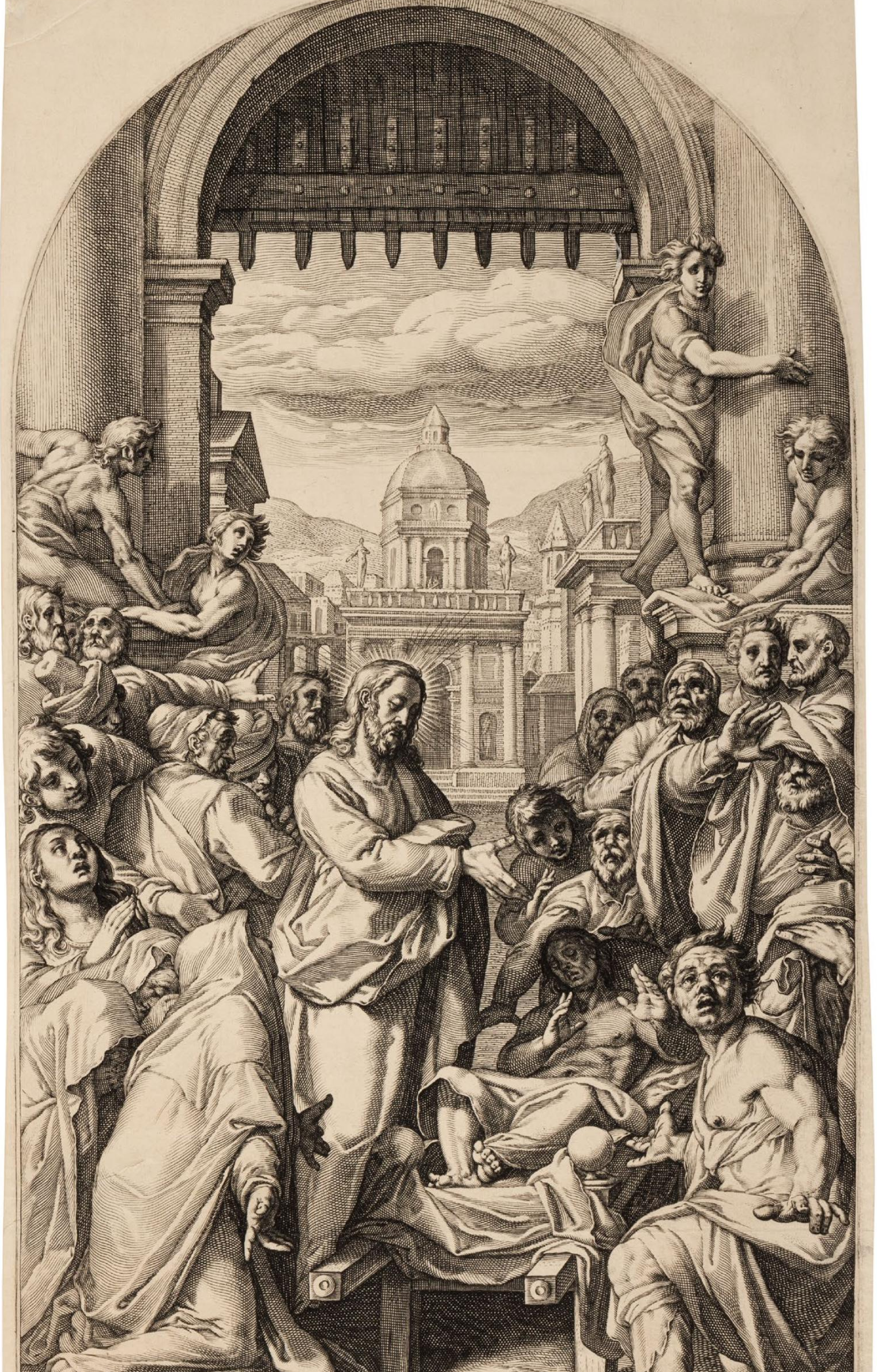
1. Amsterdam, Rijksmuseum, Inv. No. RP-T-1889-A-2188. For a detailed discussion of Zuccaro's drawing, see Meijer 1995, pp. 157 f., Cat. No. 71, p. 76, Ill. LXXVI
2. Mundy 1993, pp. 40-41.


Federicus Zuccarus inuent.
Iacobus Mathamius ſculp.

Mærntis vidua ſolamen, et vnica proles,
Vnica ſpes matris viridante extincta ſub ęuo

Lugentum effertur circum plorante caterua
Decretum ad lachrymis monumentum, et funebre buſtum

At Chriſtus pheretrum miſerans conſiſtere iuſſit
Reſtituitq́ ſuæ gnatum de morte parenti.

F. Estius

JACQUES CALLOT

Nancy 1592 – 1635 Nancy

9. *Le Marché d'Esclaves (The Slave Market)*

Also known as *La Petite vue de Paris*

Etching. 11.5 x 21.6 cm (plate); 11.4 x 21.6 cm (sheet)

Literature Lieure 369 I (VI) – 'very rare' (RR); Meaume 712

Strong impression, printed evenly and sharply, with great contrasts and depth, trimmed to or slightly in the platemark, otherwise in very good condition.

Lieure describes *The Slave Market* as followed:

"In the foreground, the artist engraved three groups. (…) The most important, standing near the base of the tower on the right, is a group of slave traders. We see a buyer putting his money on the table, probably the price of the slave who is standing behind him, with his cap in his hand and shackles around his ankles. Ahead, we can discern a major buyer who rests his right hand on a staff, his face only outlined with light strokes. The group in the middle shows figures followed by the slaves they have just bought, the feet of the latter still shackled. The group on the left appears to be heading for the slave market, led by a figure whose Oriental clothing resembles that of the characters in Soliman (Cat. 363-368)."[1]

According to Lieure, only the first state was executed entirely by Callot; Lieure considers the later states to be posthumous. On the artist's death in 1635, the plate was presumably left unfinished, and was bought together with many other printing plates by Callot's publisher, Israel Henriet. Henriet probably asked his nephew Israel Silverstre (1621-91) to finish the print, and had the second state published with the inscription *Callot f. A Paris 1629 Israel excudit*.

Silvestre altered the background and moved the scene from an Italian port city to Paris, including a recognizable view of the Tour de Nesle, the Pont Neuf, and the towers of Notre Dame. These alterations gave the print its alternative name *La Petite vue de Paris*. The preparatory drawing that Silverstre made for the second state was recently sold by us to the Rijksmuseum in Amsterdam (Inv. No. RP-T-2020-191).

The drawing on which Callot based the design of his etching is now part of the Collection Mariette in Paris (The Louvre, Inv. No. 25064, *recto*).[2]

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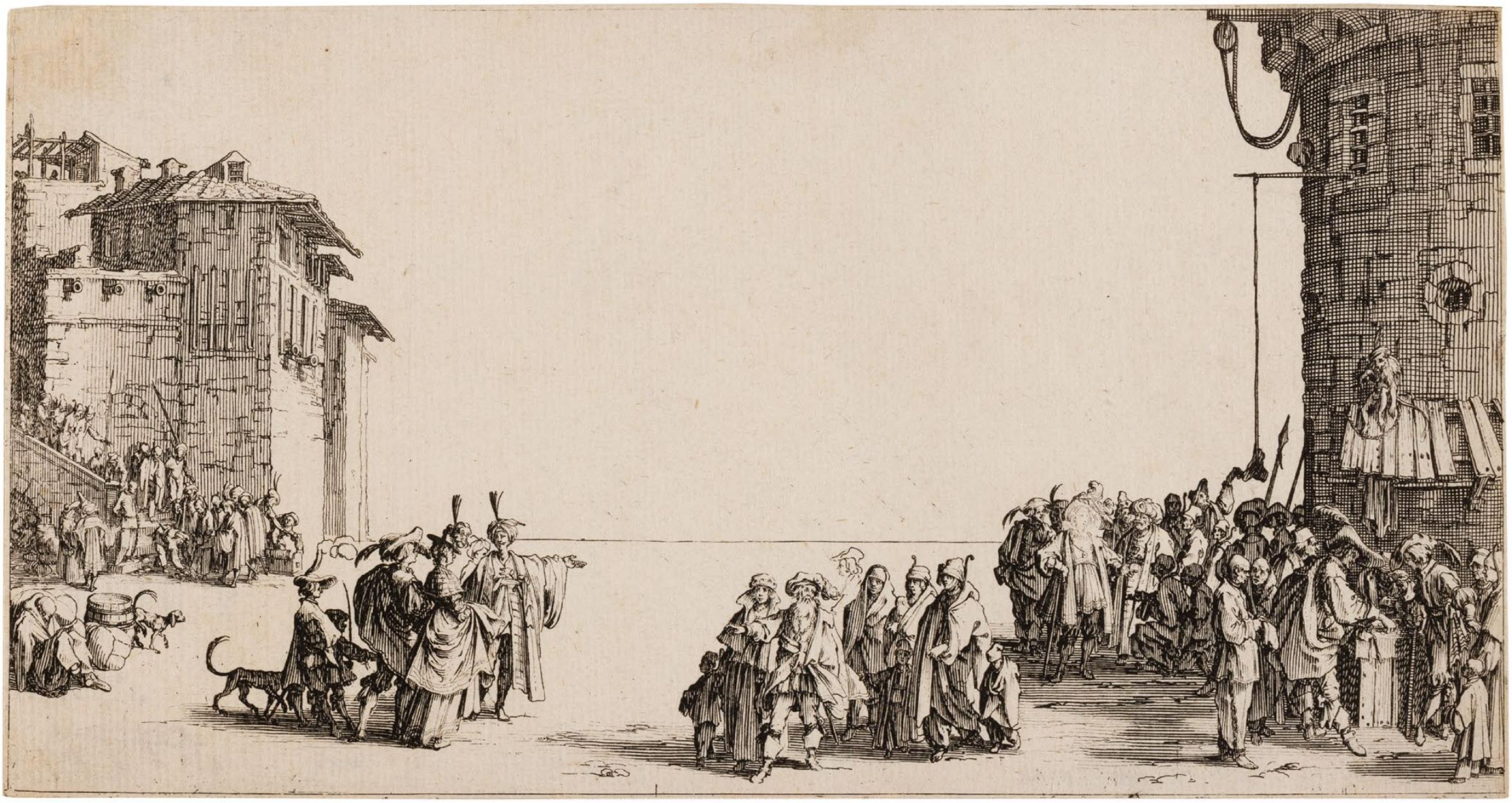
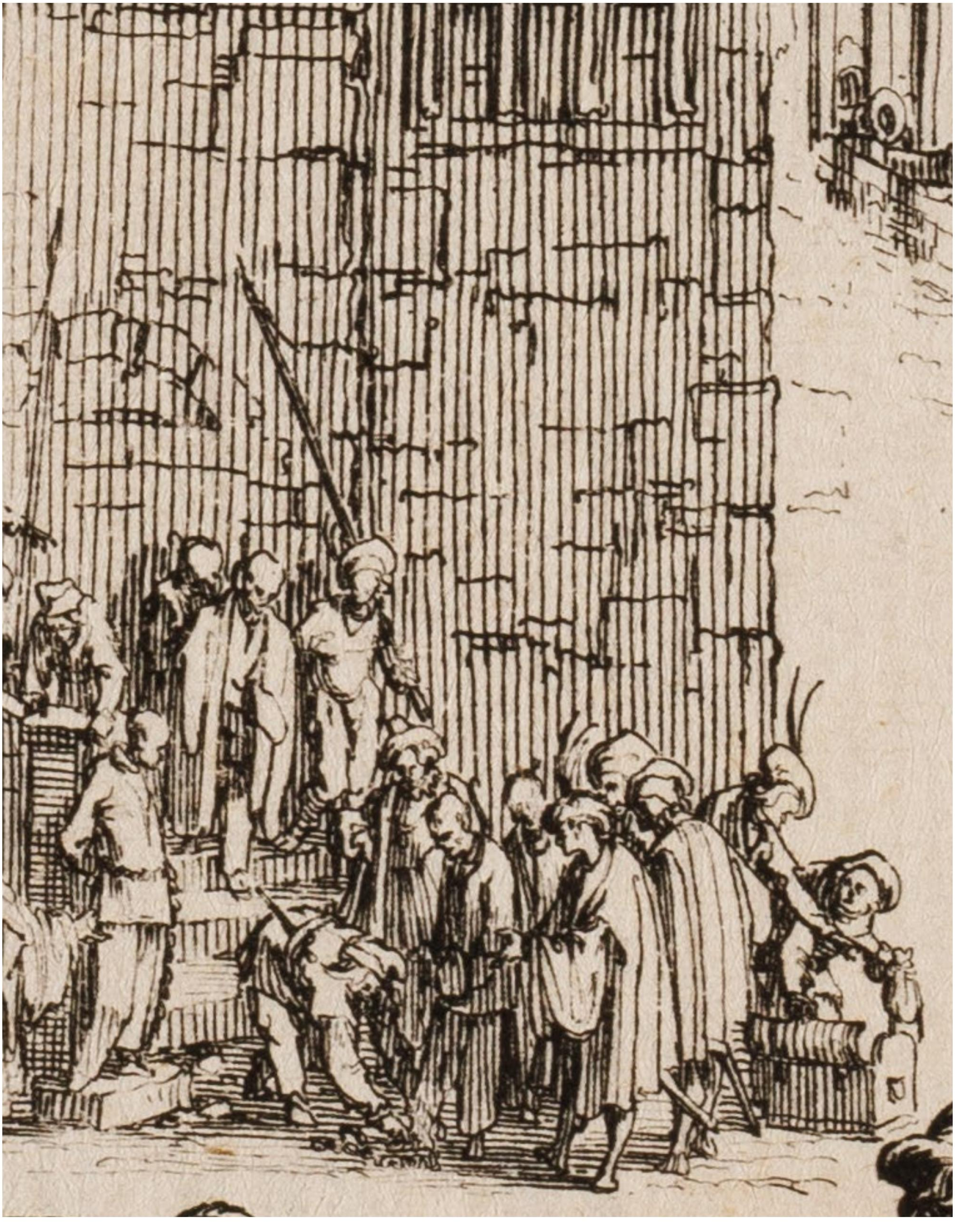
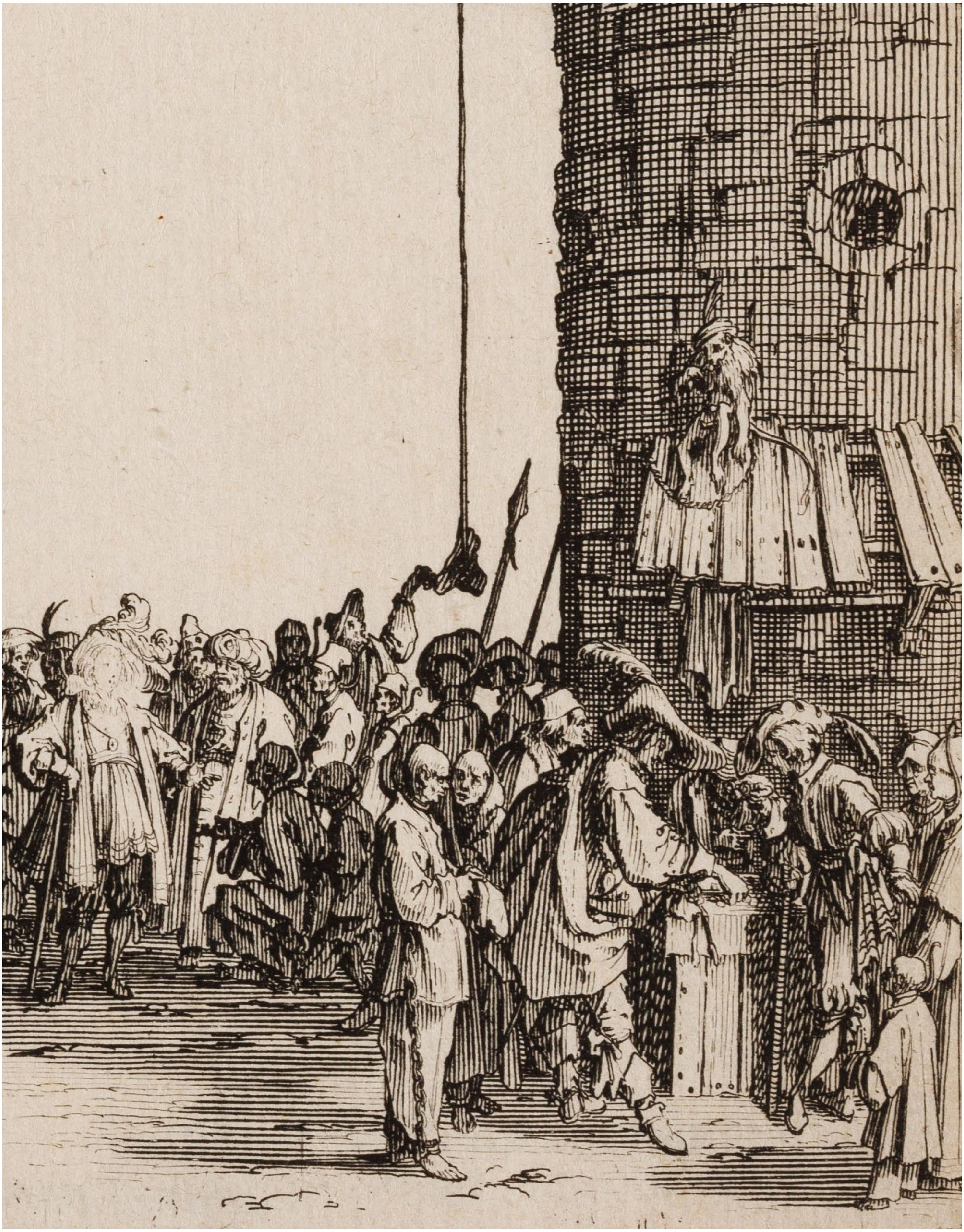
[1] Translated from French by the author.

[2] http://arts-graphiques.louvre.fr/detail/oeuvres/15/11069-Marchands-et-foule-sur-les-quais-dun-port-max







REMBRANDT HARMENSZ. VAN RIJN

Leiden 1606 – 1669 Amsterdam

10. *Portrait of a Boy*, 1641

Etching. 9.3 x 6.7 cm (plate); 9.5 x 6.7 cm (sheet)
Signed and dated in the plate, upper left: *Rembrandt f 1641*

Provenance	Prince of Oettingen-Wallerstein (*verso*, Lugt 2715a)
Literature	Bartsch 310; Hind 188 I (I); Biörklund 41-K I (I); Hollstein 310 I (I); Hinterding 2008, 227; NHD 195 II (II)

Superb, early and very rich impression, printing sharply with good contrasts and great tonality, fabulous three-dimensionality, and the grain and craquelure in the background still very pronounced. Immaculately fresh condition.

An exceptionally rare print.

Over the course of time several attempts have been made to identify this fascinating portrait of a young boy. He has alternatively been identified as the young William II of Orange, Rembrandt's son Rombertus, and as shipmaster Gerbrandt's son who was mentioned in Clement de Jonghe's inventory of 1679. Ultimately, none of these identifications has proved conclusive.

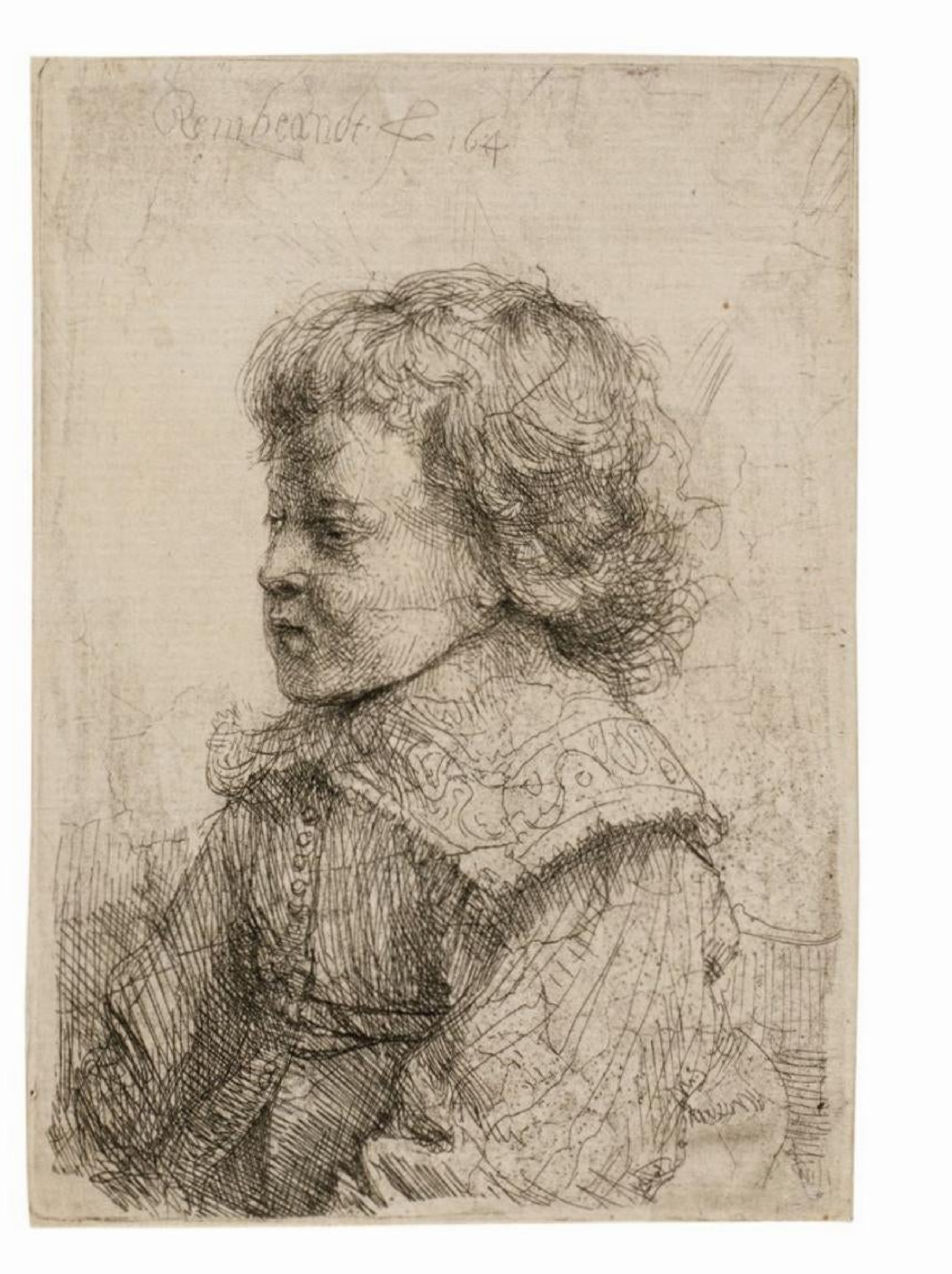
Rembrandt used a wide variety of techniques to create this vivid portrait. The lighter areas of the boy's sleeve and collar were executed in swift and open lines of etching, whereas the shading of the front of his body was largely done in quickly traced zigzag lines. The child's face, on the other hand, is highly detailed and consists of loosely executed curved lines, with dense cross-hatching for shading. The print is thus a very fine example of Rembrandt's superb handling of the etching needle.

The characteristic grain and craquelure in the plate was caused by a fault in the etching process, as Hinterding explains.

> "The etching ground not only proved to have been porous but had cracked too, and as a result the earliest impressions have irregular heavy grain and extensive craquelure all over the image. He [Rembrandt] may have overheated the copper plate when he applied the etching ground."

The first state as described by Hinterding is only known from a single impression preserved in the print room in London (British Museum, Inv. 1855,0414.273). In the second state, Rembrandt burnished out most of the grain and the craquelure from the plate, particularly in the background and blank areas of the boy's face.

Based on his research into the watermarks used in Rembrandt's paper, Hinterding could only date a single edition, namely 1651. Furthermore, he remarks that "the print is not common". No later impressions are known to exist, as the printing plate presumably already disappeared in the seventeenth century.


Rembrandt f 164

ELISABETTA SIRANI

Bologna 1638 – 1665 Bologna

11. *Holy Family with Saint Elizabeth and Saint John the Baptist,* c. 1650-60

Etching. 29.8 x 22.0 cm (plate); 30.9 x 23.0 cm (sheet)
Signed within the image, bottom right: *Siranus In.*

Provenance	John Barnard, London (*verso*, Lugt 1419)
Watermark	Rampant lion in an oval (compare Woodward 39, 40)
Literature	Bartsch 8 II (II); TIB 4201.08.II (II); Bellini 8 III (III); Wallace/Welsh Reed 1989, Cat. No. 64; Bohn 2021, Cat. No. 48

Exquisite impression, printed with immense clarity, selectively wiped plate tone with strong contrasts and with the delicate wiping marks very distinct, consistent with the earliest impressions of this subject. Immaculately fresh condition.

Elisabetta Sirani was trained as an artist by her father, the Baroque painter Giovanni Andrea Sirani (1610-1670). In 1657, only nineteen years old, she took over the management of the family workshop, which she ran until her untimely death in 1665, at the age of just twenty-seven. During her short-lived career Elisabetta made more than 165 paintings and, like her father, also produced a small body of prints, primarily etchings.[1] This made her the first female artist in Bologna to practice printmaking. Sirani not only worked after the designs of other artists, such as Raphael (1483-1520) and the Bolognese artist Guido Reni (1575-1642), but also ranked among the earliest Italian women to work as a *peintre-graveur*.

The *Holy Family with Saint Elizabeth and Saint John the Baptist* is perhaps Sirani's most ambiguous print. Elisabetta structured the complex composition with multiple vertical and diagonal lines, drawing the gaze of the spectator from the top left corner to the group of figures in the foreground and focusing attention on Mary nursing Christ, the central motif. The dynamics of the composition are further emphasized by strong contrasts of light and shadow, which are most striking in the figures. For the shading, Sirani used a combination of parallel hatching and cross-hatching, sometimes placing the lines close together and at other times further apart, to achieve a maximum dramatic effect.

Bartsch distinguishes two states: the first, before the text, and the second including Sirani's signature. According to Bellini, Bartsch's second state is actually the third state, from which the name Elisabetta has been erased. However, we know of no impressions of Bartsch's first or Bellini's second state.

Lastly, it is worth noting that our print belonged to the British collector John Barnard (c. 1709-1784), certainly one of the most excellent connoisseurs in the history of print collecting. Derivation from his collection is considered a hallmark of quality.

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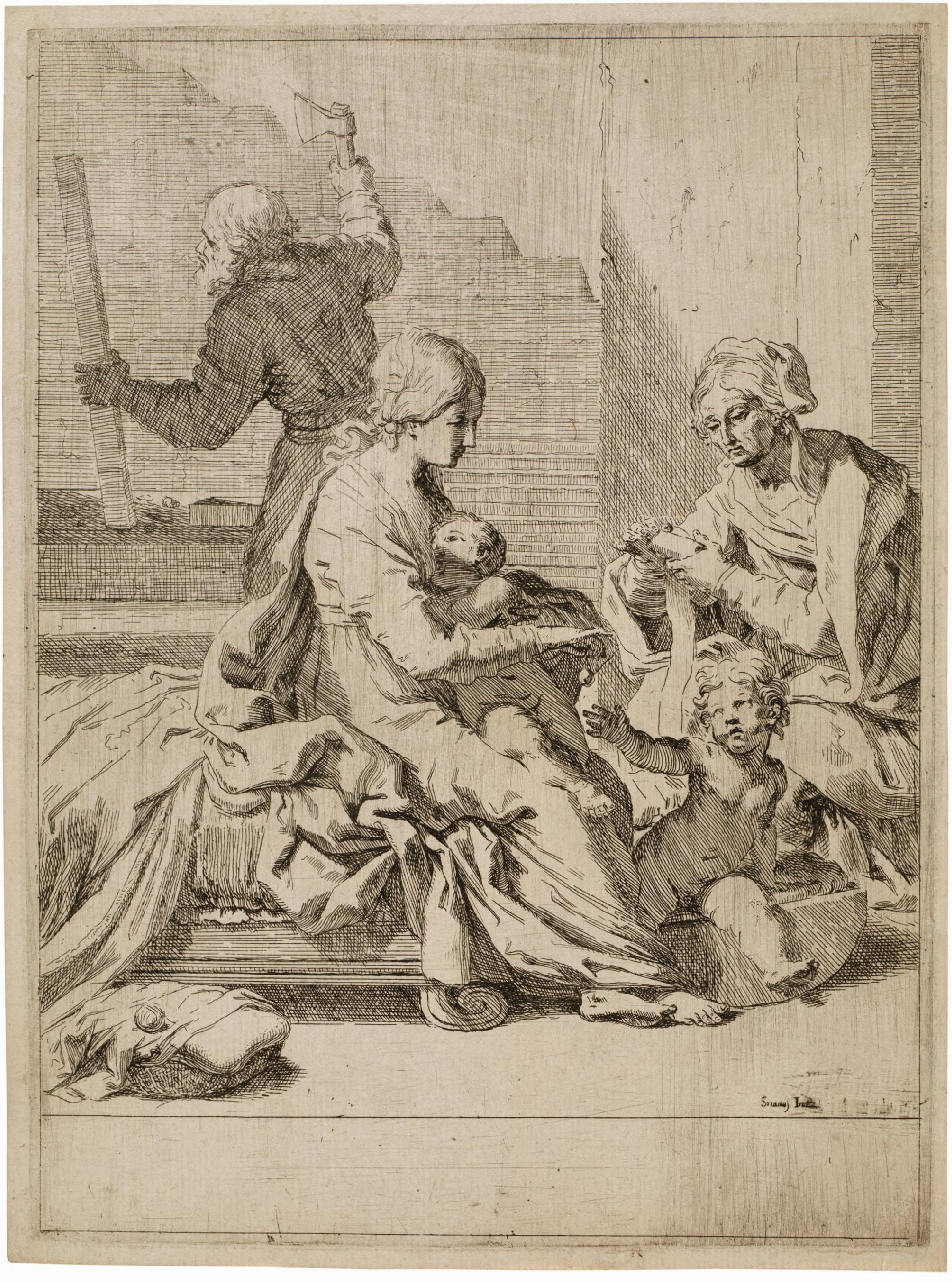
[1] For a more detailed discussion of Sirani's etchings, see Modesti 2023, pp. 44-49; Modesti 2001. A complete list of Sirani's paintings is provided by Modesti 2023, pp. 135-138; Modesti 2014, pp. 214-379.


Sirani Inv.

GIOVANNI DOMENICO TIEPOLO

Venice 1727 – 1804 Venice

After **Giovanni Battista Tiepolo** (1696-1770)

12. *Old Man with a Bare Head*, c. 1757

From the series 'Raccolta di Teste' (Collection of heads), 1757-58 and 1770

Etching. 14.9 x 11.3 cm (plate); 16.2 x 12.4 cm (sheet)

Watermark De Vesme 129 I (II); Sack 134; Knox 1970, I,13 I (II); Rizzi 1971, 173 I (II)

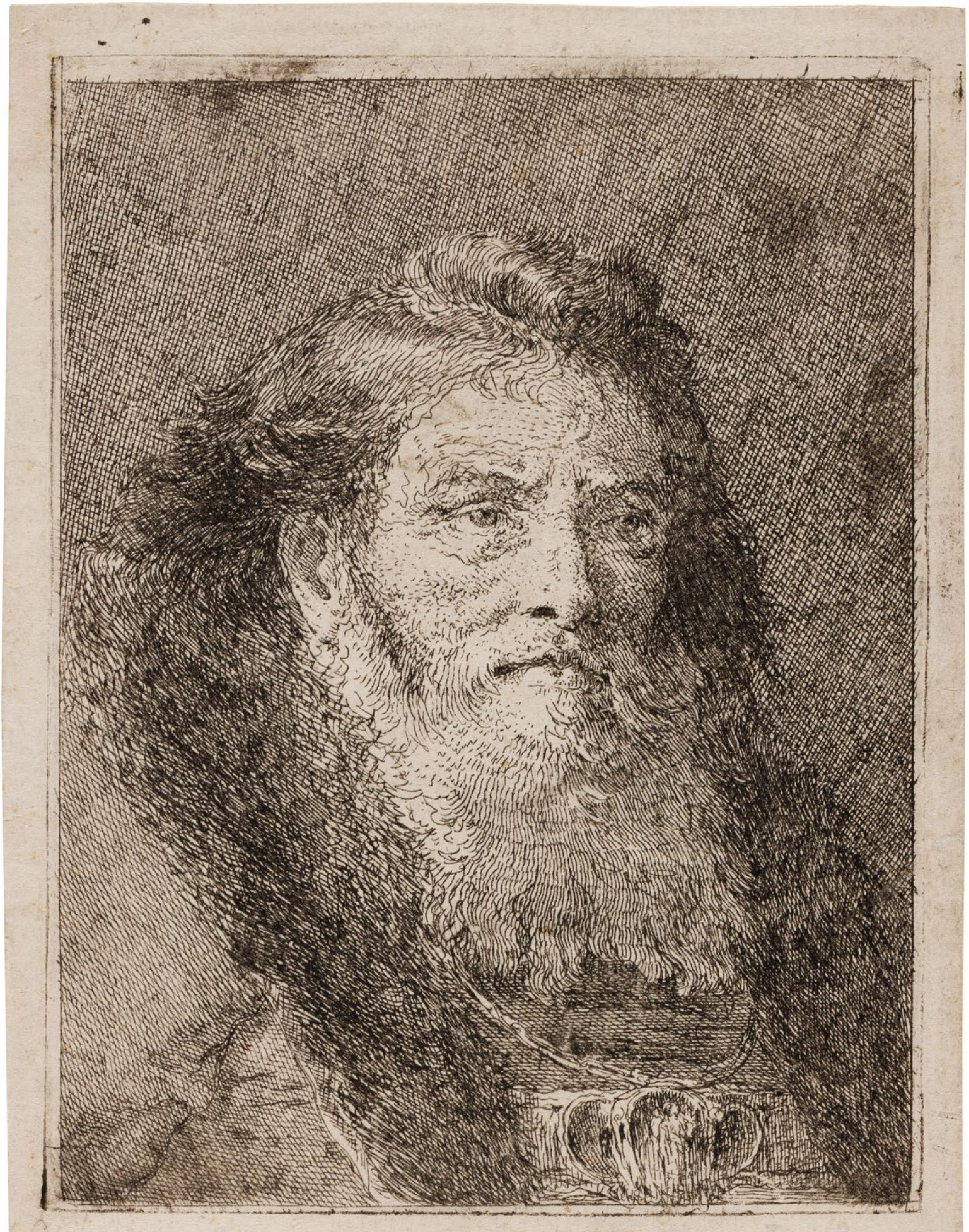
Very fine and rich impression, dark and well-inked printing, with good contrasts and clarity, inky plate edges and ample margins all around. In excellent state of conservation.

In this skillfully executed etching, using fine linework, Tiepolo depicted a bearded old man in a three-quarter pose. The man's loose long hair seamlessly blends into the fur collar of his cloak, which is held together by a richly chiseled buckle. This is a rare impression of the first state, identifiable by the absence of the number 13 that appears in the second state in the upper right corner.

This print is included in the first album of the two-volume series *Raccolta di Teste*. The total of sixty etchings were produced by Giovanni Domenico Tiepolo after original paintings and drawings by his father, Giovanni Battista Tiepolo (1696-1770). The first twenty-seven were made during the winter of 1757-1758 and the remainder were executed in 1770. While some works had seen prior publication, the two series were officially published in 1774, with a dedication to Cavalier Alvise Tiepolo, ambassador to Pope Clement XIV Rezzonico. A year later, Domenico published the series once more, this time in a comprehensive edition containing etchings by himself as well as by his father and his brother, Lorenzo Tiepolo.

In this series, Giandomenico carried on the Western tradition, inspired by predecessors such as Rembrandt, Schönfeld, and Castiglione. They all produced so-called *tronies*, character studies of mostly half-length figures, and images of oriental men drawn from imagination.

Head of a bearded old man is derived from a painting at the Städelsches Kunstinstitut in Frankfurt (Inv. No. 1395). Unlike in the painting, the man in the etching averts his eyes from the viewer. Domenico skillfully conveyed the man's weathered skin and the different textures by employing loose, short lines and dots, juxtaposed with the tighter cross-hatching in the background.



GIOVANNI ANTONIO CANAL,
known as **CANALETTO**

Venice 1697 – 1768 Venice

13. *The Portico with the Lantern, (Il portico con la lanterna),* c. 1740-44

From the series 'Vedute altre prese da i Luoghi altre ideate da Antonio Canal', c. 1744

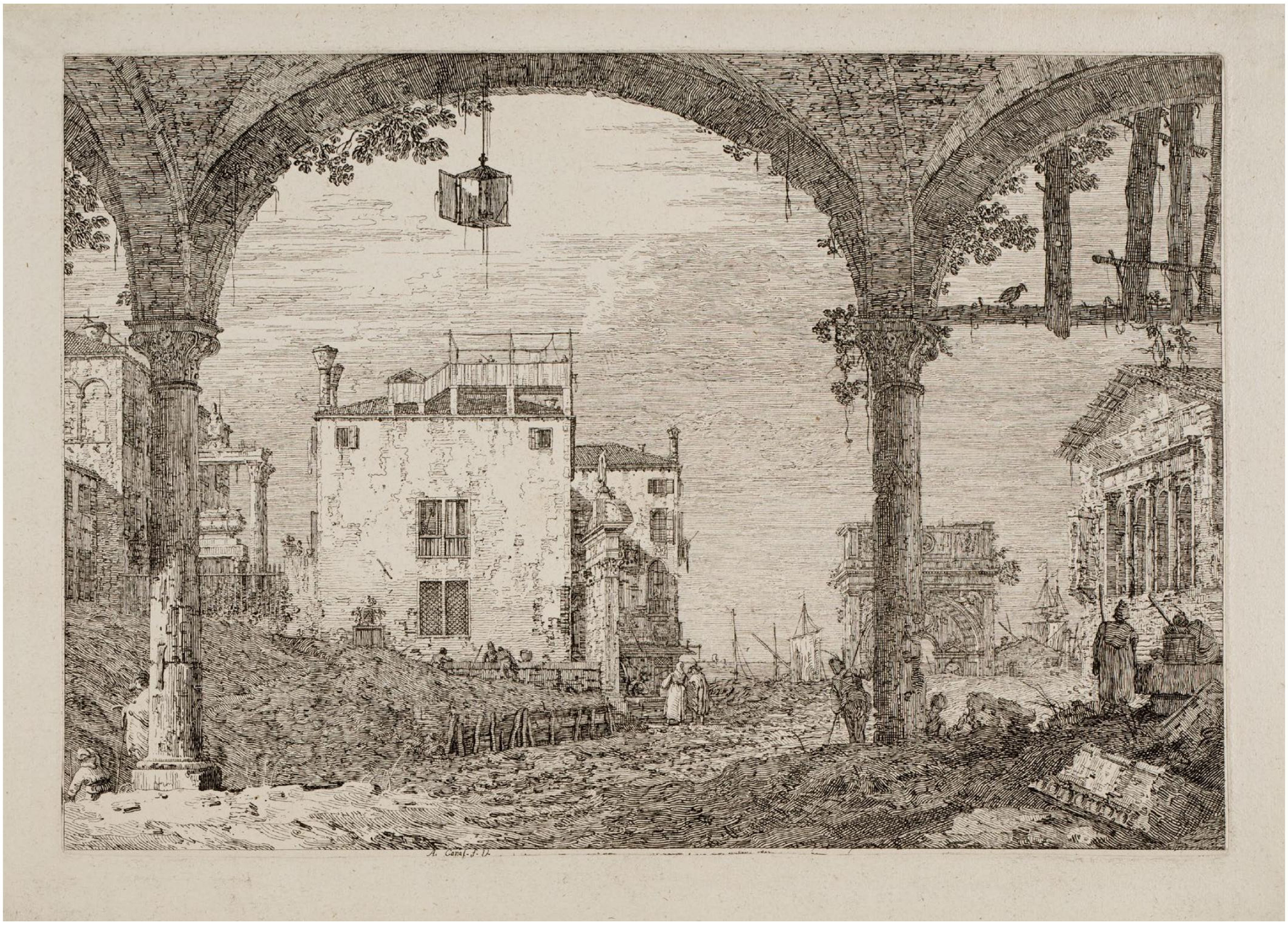
Engraving. 29.8 x 43.1 cm (plate); c. 35.2 x 49.8 cm (sheet)
Signed in the plate, lower margin center: *A. Canal. f. V.*

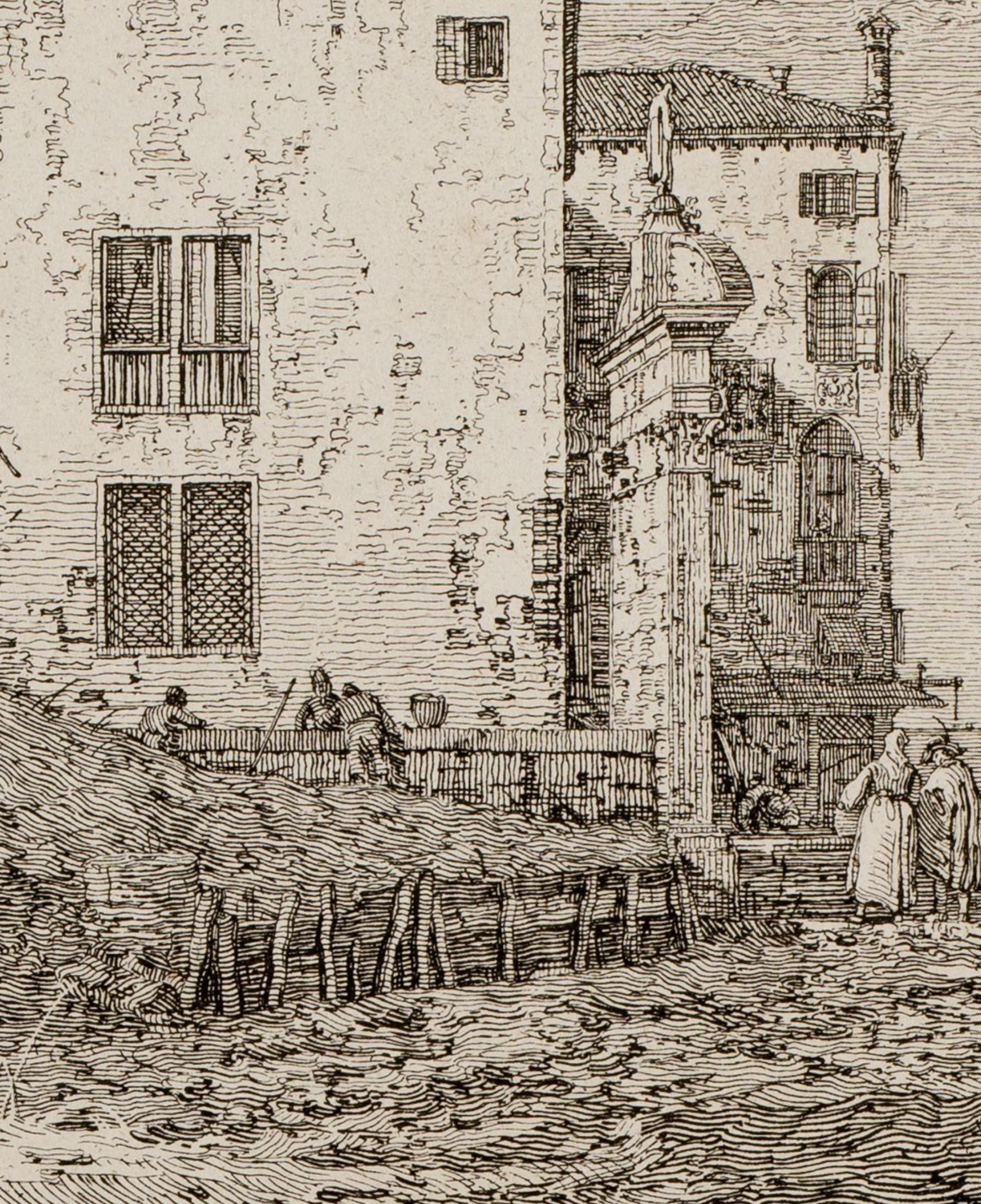
Watermark	Shield surmounted by a crown
Literature	De Vesme 10 II (III); Bromberg 10 II (III); Montecuccoli 10 II (III)

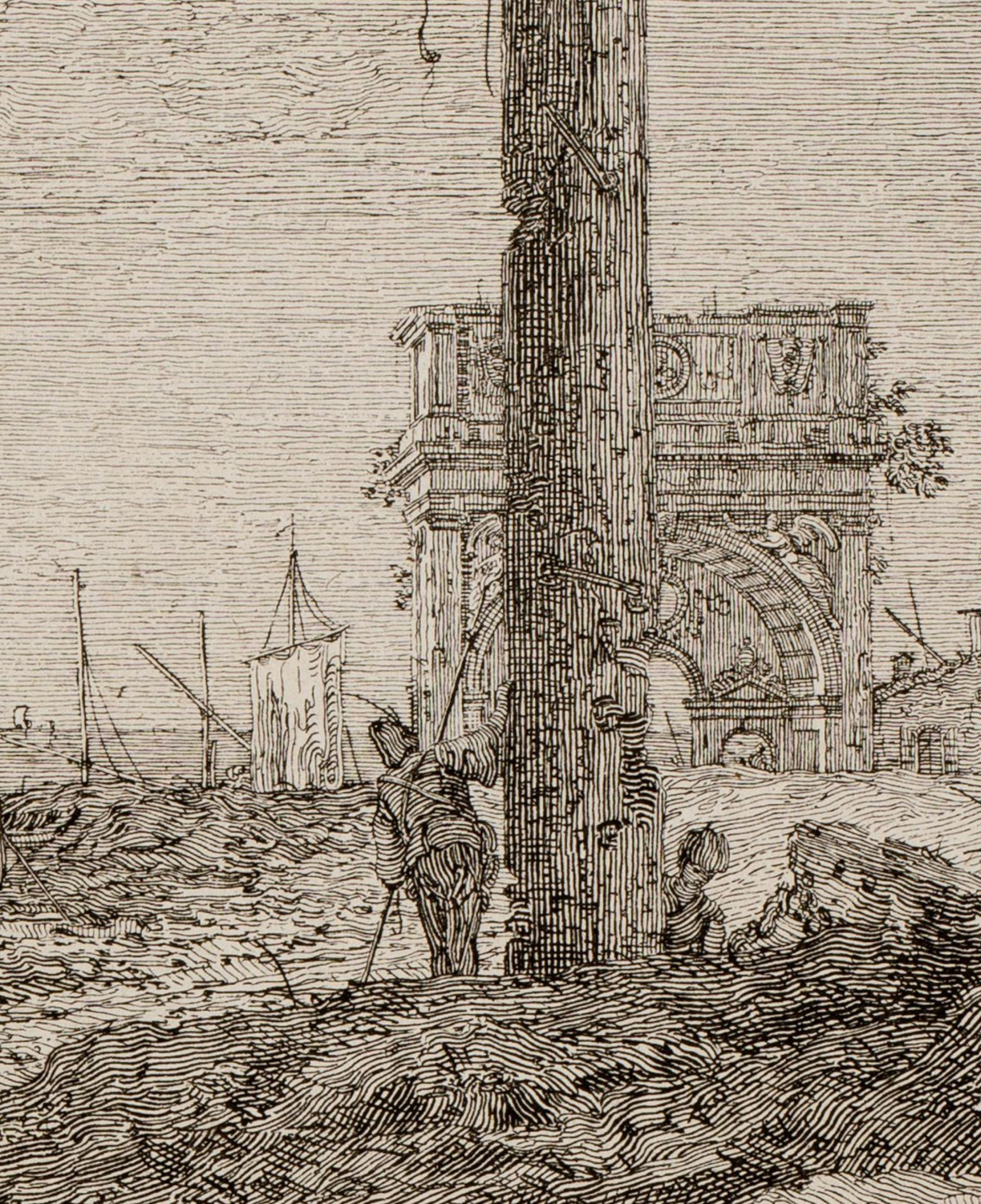
Exquisitely atmospheric impression, printing with good contrasts, remarkable clarity and great depth.
In a very good state of conservation.

In the early 1740s, at the high point of his career, Canaletto turned to printmaking, a medium hitherto unknown to him. At the instigation of Joseph Smith, the British art collector and consul to the Venetian Republic, he made a total of 34 etchings. The series, published around 1744 under the title *Vedute altre prese da i Luoghi altre ideate*, comprises Canaletto's complete graphical oeuvre. With a few exceptions, most of the images are imaginative landscapes and town views, also known as *capricci*, which portray a more intimate side of Venice and its surroundings than the artist's paintings, which tend to focus on the topographical highlights of the city of the Doges.

The Portico with the Lantern is one the most celebrated etchings of the Vedute prints. The title derives from the lantern that hangs in the shadowy arches of the portico, a beautiful repoussoir that gives the scene its extraordinary depth. Employing a strong *chiaroscuro* effect, the artist provides the spectator with an invented view of dilapidated dwellings, a triumphal arch, a classical temple, and other kinds of architectural ruins, all seen in a dazzling play of light and shadow. As no other, the print bears witness to Canaletto's enormous creativity and imagination.


A. Canal. f. D.





MARIA KATHARINA PRESTEL

Nuremberg 1747 – 1794 London

After **Giacomo Ligozzi** (1547-1627)

14. *The Triumph of Truth over Envy*, 1781

Etching and aquatint in brown ink, with gold leaf. 30.1 x 22.9 cm (sheet)
Signed in the plate, lower right: *J:T: Prestel sc:*, and lower left: *ligozzi Del*:
Lettering in French printed in the oval within a rectangle, mounted on an old collector's sheet: *Dessin de Jacques Ligozzi / gravé d'après l'Original de la / même grandeur qui est dans le Cabinet / de Mons: de Bräun à Nuremb: / T.Prestel Sc: With the No.7* in the rectangle, lower right corner. One line of French below the rectangle: *chés Wilh. Fleischer a Francfort sur le m.*

Literature Hüsgen 24; Nagler 59 and 16 (respectively, as Johann Theophilus Prestel, and as Maria Catharina Prestel); Le Blanc 61 (as Johann Theophilus Prestel); Schwaighofer 36; Keiermeier-Debre/Vogel 2222; Hoisington 2022, pp. 135-143.

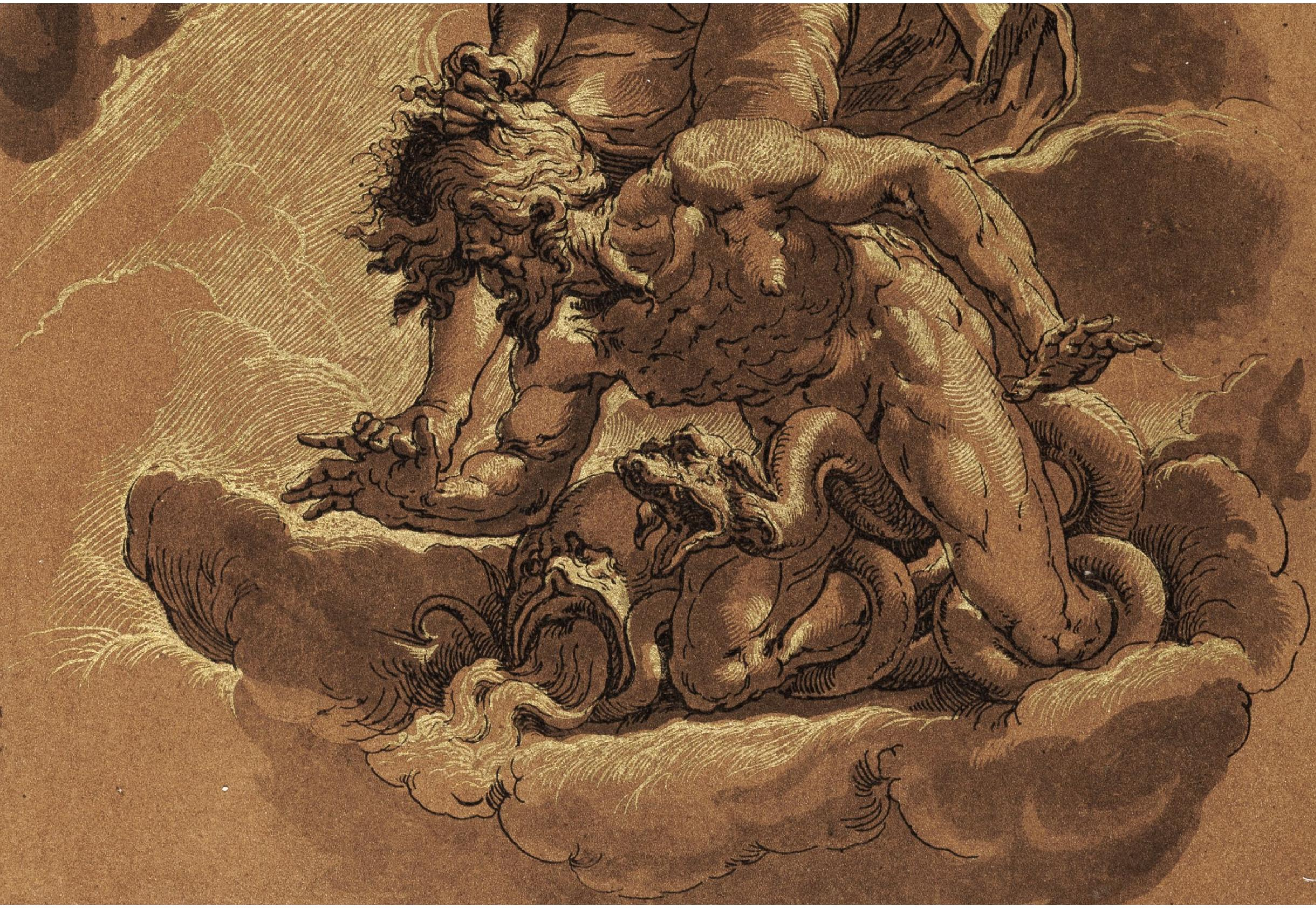
Magnificent impression of this exceedingly rare etching, printing richly and strongly, with great clarity and three-dimensionality, the golden highlights very crisp, mounted on an old collectors sheet.
In a very fresh condition.

The couple Maria Catharina and Johann Theophilus Prestel (1739-1808) were celebrated for their exceptional reproduction prints. Between 1776 and 1785, they jointly published three ambitious albums, featuring plates after drawings in private collections: *the Praunsches Kabinett* (1776-80), *the Schmidtsches Kabinett* (1779-82), and the *Kleines Kabinett* (1782-85).

The *Kleines Kabinett* included Maria Catharina's allegorical print *The Triumph of Truth over Envy*. It was made after a wash drawing in bistre by the Italian artist Giacomo Ligozzi, which is now in Vienna (Albertina, Inv. No. 1658). The print depicts the personification of Truth suppressing Envy with a knee in his back and a foot on his hand. With her clenched fist and her hand gripping his hair, she appears about to deliver the decisive blow for victory at any moment. Schwaighofer observes that Prestel used three printing plates to create this masterpiece. First, she made a very fine-grained aquatint plate to achieve the effect of a wash drawing, a technique at which she excelled. Then, in a second printing run, she integrated the line-etching plate that made the contours of the figures, the snake, and the clouds. Lastly, the artist applied the gold highlighting from a separate plate, in this way enhancing the light-dark contrast and the dramatic nature of the scene.[1] Prestel's use of gold may have arisen from rivalry with her French colleagues, especially Louis-Marin Bonnet (1736-1793); it has certainly made the print more appealing to collectors.

The Triumph of Truth over Envy is undoubtedly Maria Catharina's most ambitious reproduction print; already in its time connoisseurs considered it a work of art in its own right. Although the etching was originally published with an inscription crediting her as the printmaker, it was Johann Theophilus whose signature was inscribed in the plate. This, together with the double cataloguing by Nagler, caused considerable confusion as to its authorship. Schwaighofer, however, pointed out that a great many of Maria Catharina's prints were signed in Johann Theophilus's name, and persuasively reattributed the etching to her based on technical and stylistic arguments. Maria Catharina Prestel's oeuvre now includes a total of ninety-six prints.

The inscription on the album mount of our print on the recto suggests that it was once sold by the well-known Frankfurt bookseller Wilhelm Fleischer (1767-1820).



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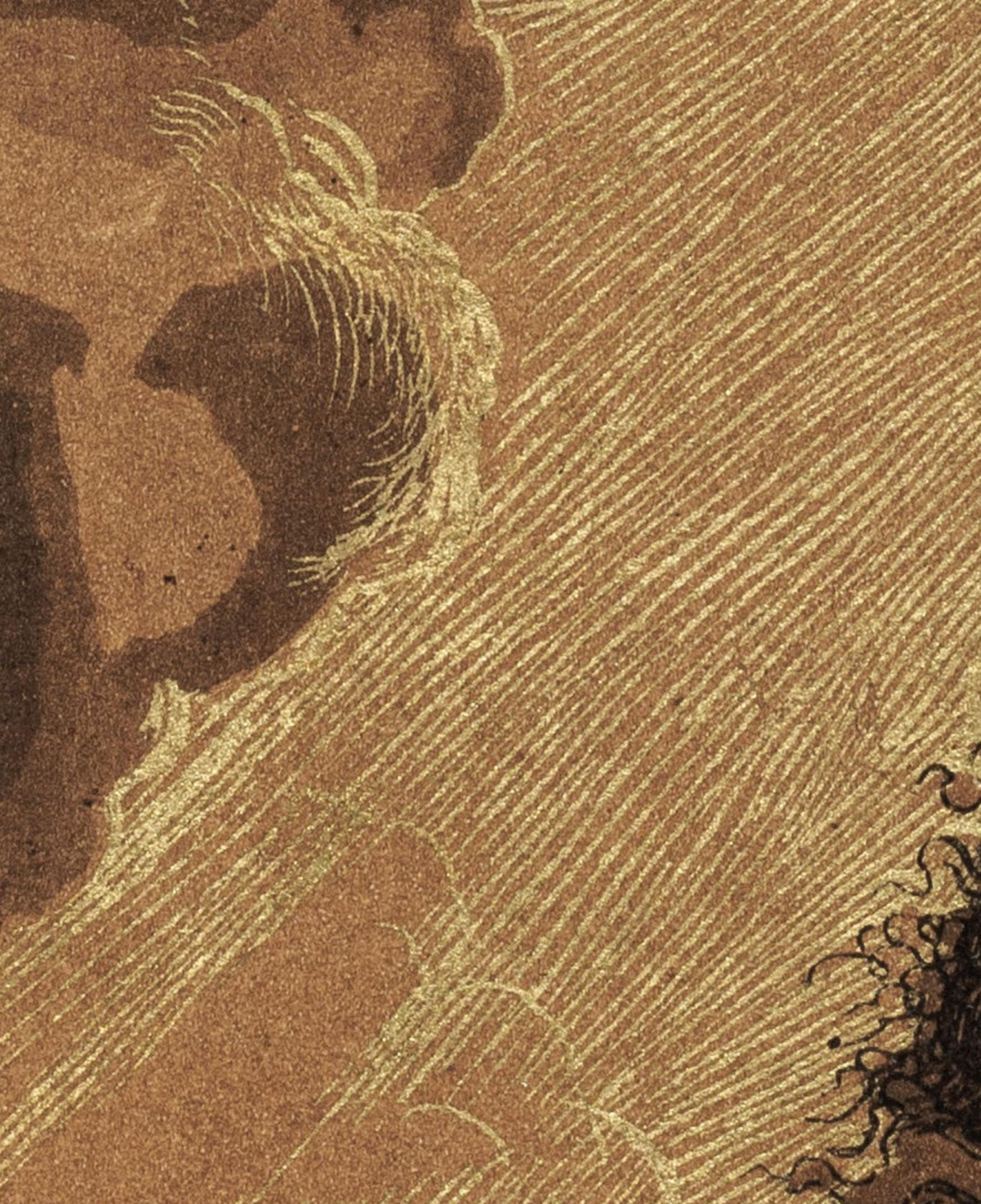
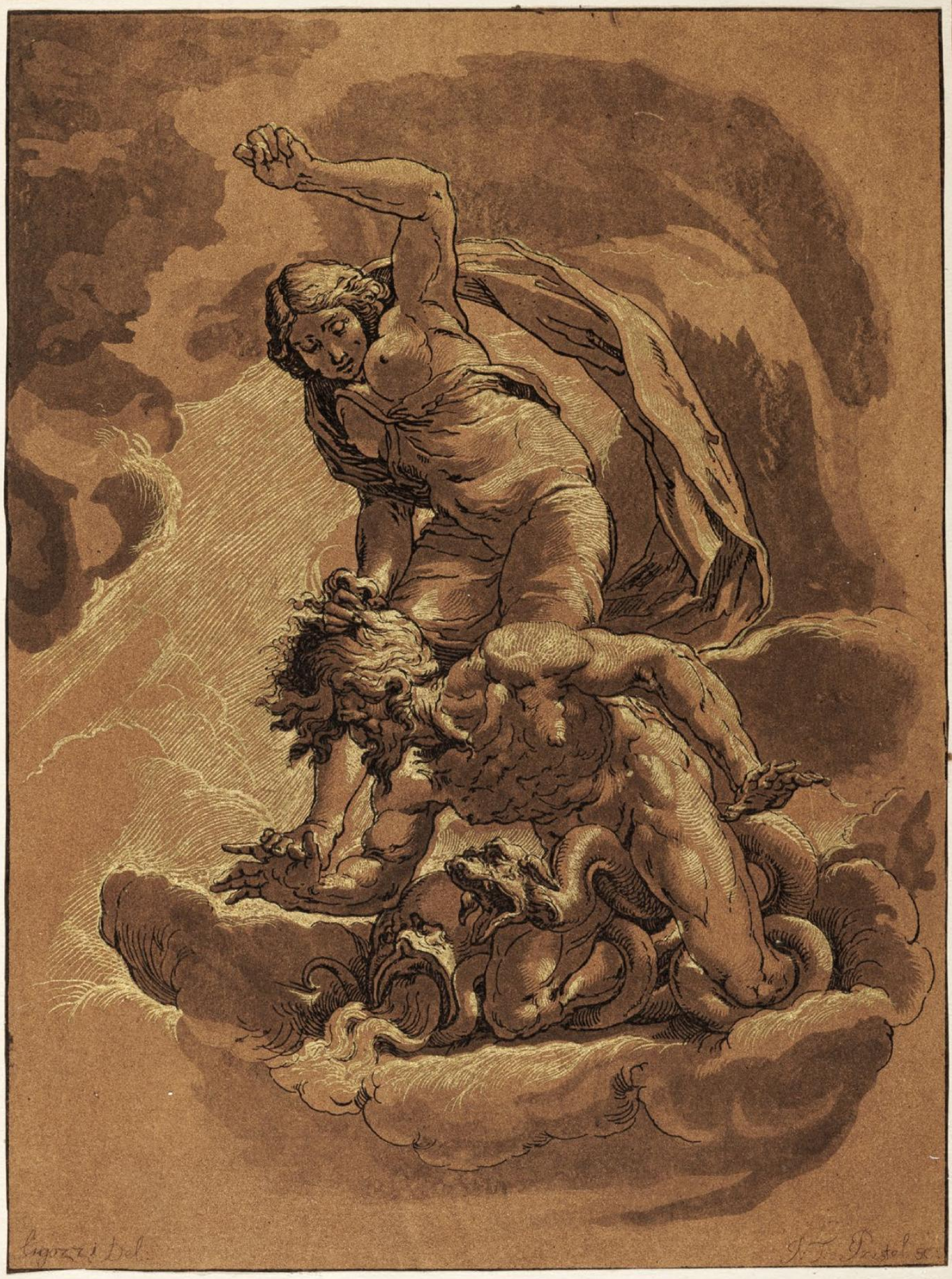
[1] Recently it was concluded that the gold highlights were printed with a liquid gold bronze, see Schwaighofer 2003, Vol. I, p. 75 and note 225. However, technical inspection of the print in Amsterdam (Rijksmuseum, Inv. No. RP-P-OB-77.449) revealed that in their impression the golden lines were made of gold leaf applied on a substance of red ochre and oil, see Hallebeek *et al.* 1994.




Ligozzi Del.
J. T. Prestel sc.

Deſsin de Jacques Ligozzi
gravé d'aprés l'Original de la
même grandeur qui est dans le Cabinet
de Mons: de Braun á Nuremb:
T. Prestel ſc:

N.º 7

chés Wilh. Fleischer. a Francfort sur le m

FRANCISCO DE GOYA Y LUCIENTES

Fuendetodos 1746 – 1828 Bordeaux

15. *They've already Got a Seat (Ya tienen asiento)*

Plate 26 from the series *Los Caprichos*, first edition, 1799

Etching and aquatint. 21.5 x 15.0 cm (plate); 31.5 x 22.0 cm (sheet)

Literature	Delteil 63 I (III); Harris 61 I (XII); Sánchez-Gállego 1995, Cat. No. 26; Blas/Matilla/Medrano 1999, Cat. No. 26

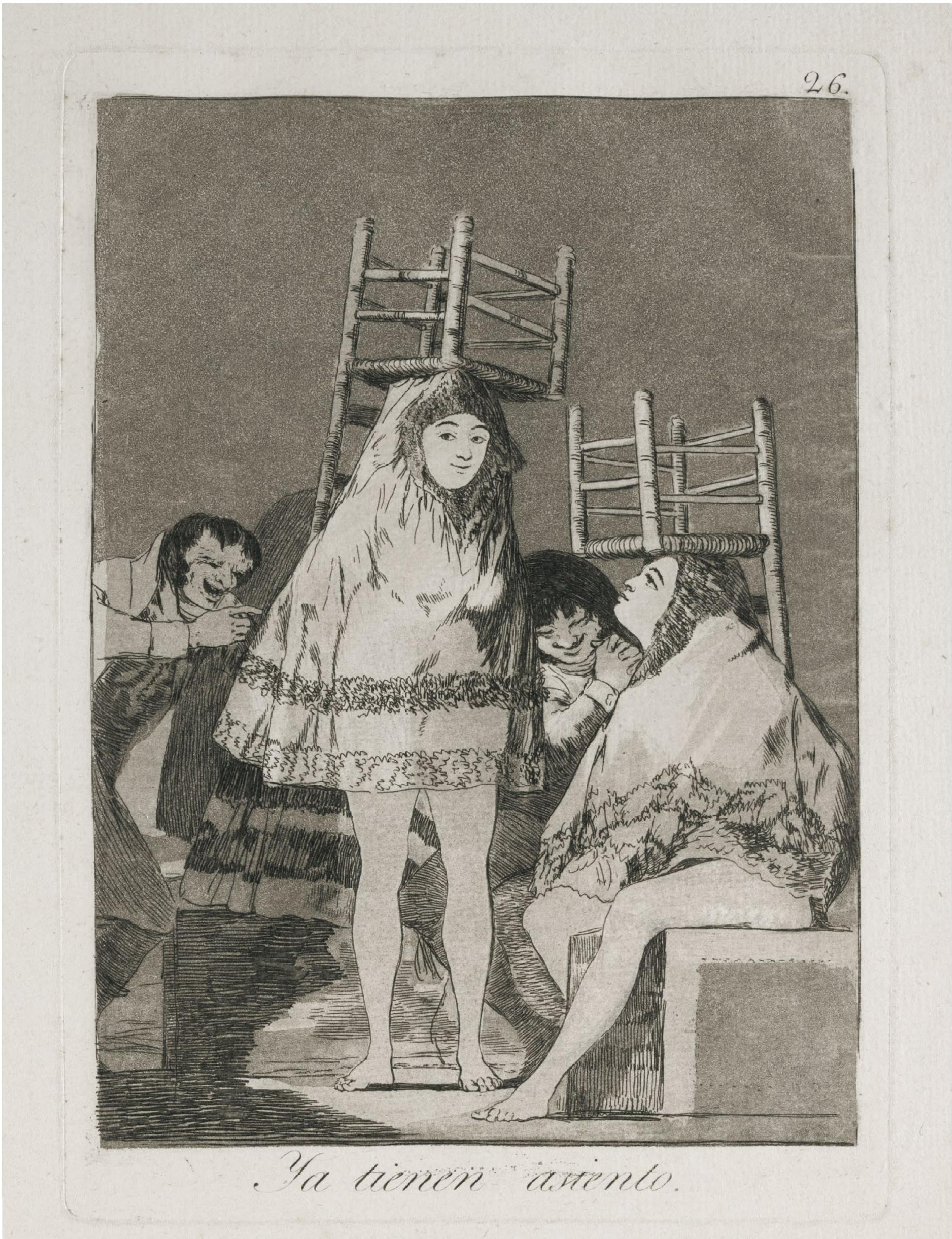
Excellent early and differentiated impression, with the aquatint in fine and medium grains, and with the highlights on the faces and the shoulders of the women very close to the palest tone, as requested for the first edition. In very good condition with untrimmed margins.

Goya's *Los Caprichos* is one of the best known and most intriguing series of aquatints in the history of printmaking. The series has been traditionally interpreted as an enlightened satire of human errors and vices, and can loosely be divided into two groups: a first group predominantly made up of social satires and caricatures, and a second characterized by grotesque imagery and scenes of witchcraft. Each print has been provided with a concise caption by the artist, which not only underlines the ambiguous meaning of the image but also provides clarification.

As a commentary to our print, Goya himself wrote: *If conceited girls want to show they have a seat, what better way than to put it on their head.*

In accordance with the Spanish title of the scene, *Ya tienen asiento*, Sánchez-Gállego explains it as follows:

"Here, Goya provides a visual play on two verbal expressions: '*tener asiento*' which means to have somewhere to sit or to have a steady job, and '*sentar la cabeza*', which translates literally as 'to seat one's head' but actually means to stable or organize oneself sensibly. These coquettish young women, bare at the legs, their petticoats over their heads, are clearly prostitutes, and will never be sensible and stable, nor will they find a steady job. By illustrating a verbal idiom literally, Goya reduces it to absurdity, and others like it, among the most remarkable a modern works of his entire oeuvre."


26.
Ya tienen asiento.

FRANCISCO DE GOYA Y LUCIENTES

Fuendetodos 1746 – 1828 Bordeaux

16. *There they Go, Plucked (Ya van deplumados)*

Plate 20 from the series *Los Caprichos*, first edition, 1799

Etching, burnished aquatint and drypoint. 21.5 x 15.0 cm (plate); 31.5 x 22.0 cm (sheet)

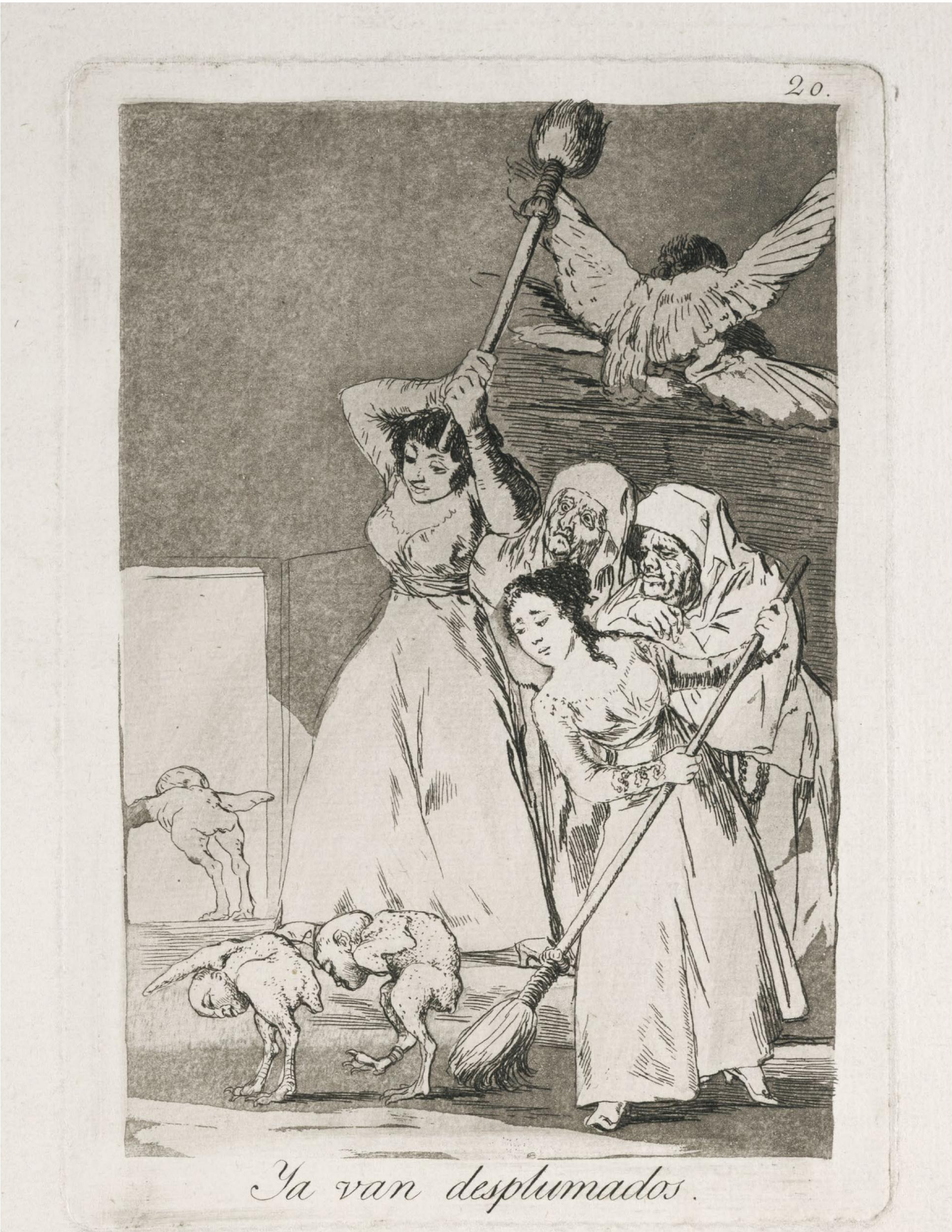
Literature Delteil 57 I (III); Harris 55 I (XII); Sánchez-Gállego 1995, Cat. No. 20; Blas/Matilla/Medrano 1999, Cat. No. 20

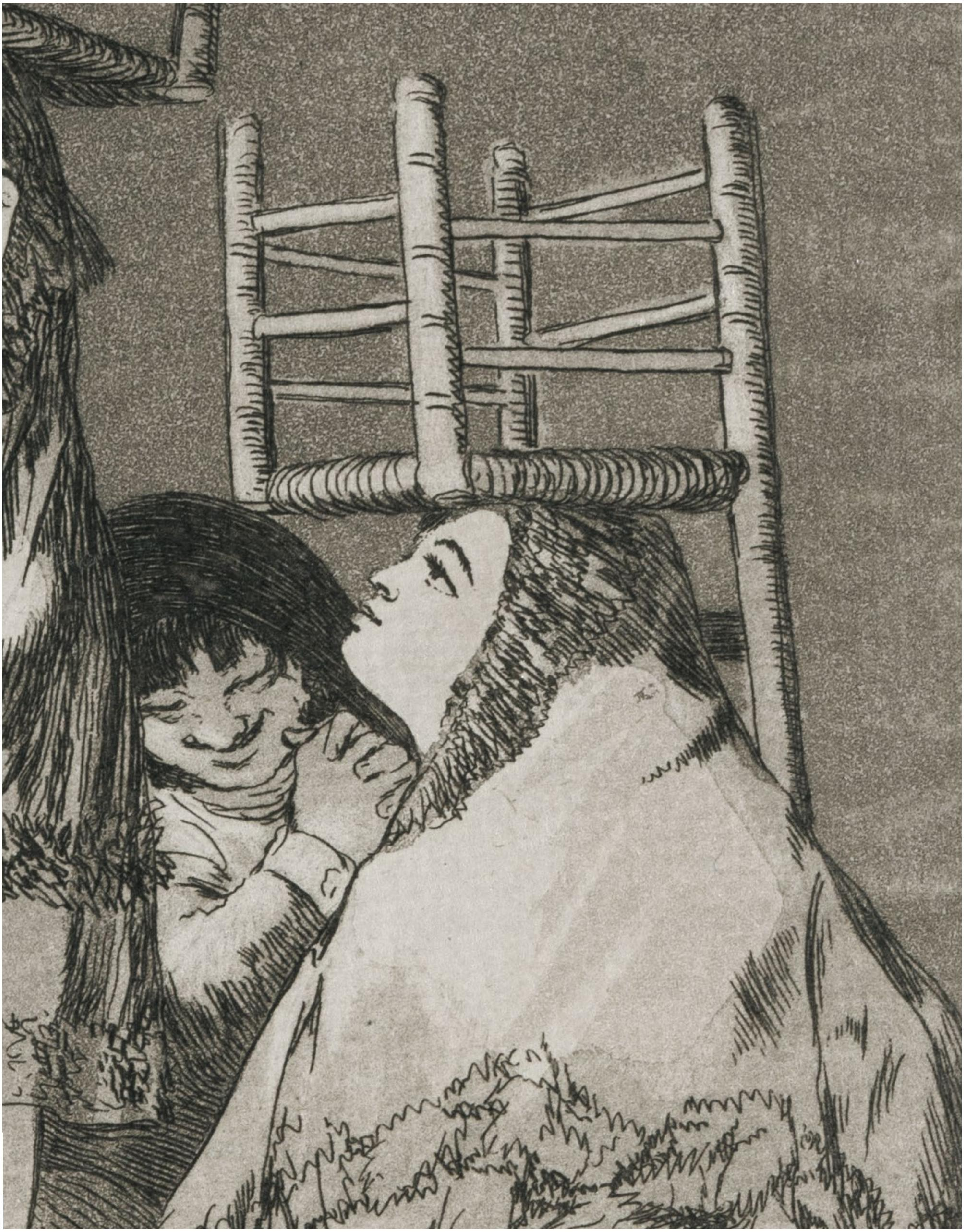
Excellent and harmonious impression, with the darker tone strongly printed and with the slight diagonal drypoint lines over the breast of the woman in the foreground present, as requested for an early copy of the first edition. In very good condition with untrimmed margins.

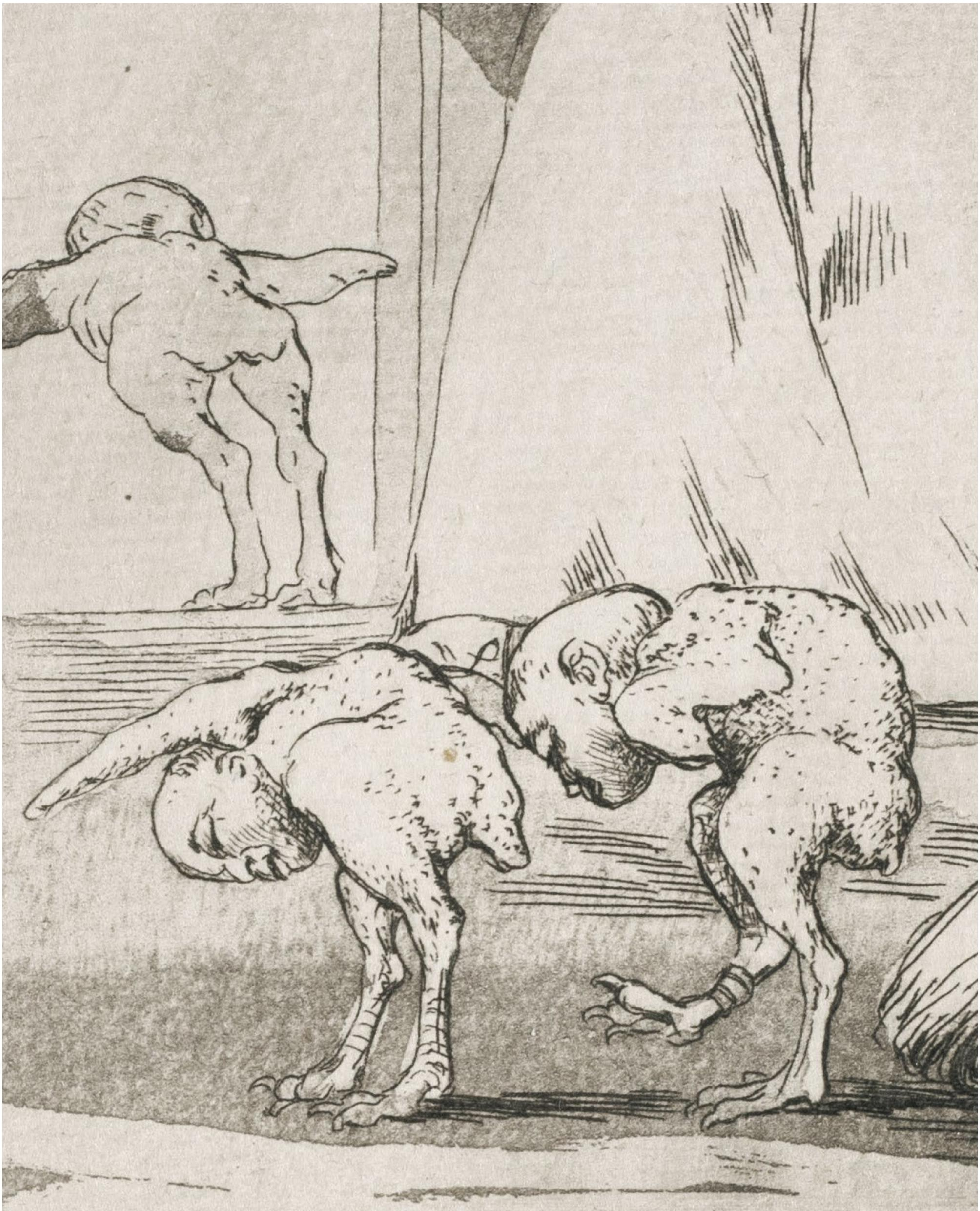
Los Caprichos can be viewed as visual commentary by Goya on societal issues in Spain at the turn of the 19th century. *There they Go, Plucked* presents an image of low morality and its disastrous consequences. After a visit to the brothel, where they were rigorously plucked by prostitutes, three men are swept out with brooms. Goya has portrayed the men here as plucked birds with human heads to enforce the double meaning of the word *deplumar*: to be fleeced (of their money) but also to be plucked (of their manhood). Behind the prostitutes, Goya portrayed two friars, recognizable by the rosary around their waist. The attitude of these figures – tolerating, if not condoning the men's actions – can be seen as Goya's criticism of the clergy and their participation in the low morality of the times.

Emphasizing the intended moral of the work's title, Goya commented: *"Once they've been plucked, get them out: there will be others coming along."*

Two preparatory drawings for the aquatint, in red chalk dating from 1797, are now in Madrid (Museo del Prado, Inv. Nos. D004352/D004233). Plate 19 from the series, *All will fall*, forms a pendant to the print.


20.
Ya van desplumados.





CARL WILHELM KOLBE

1757 Berlin – 1835 Dresden

17. *The Cow in the Swamp*, c. 1799

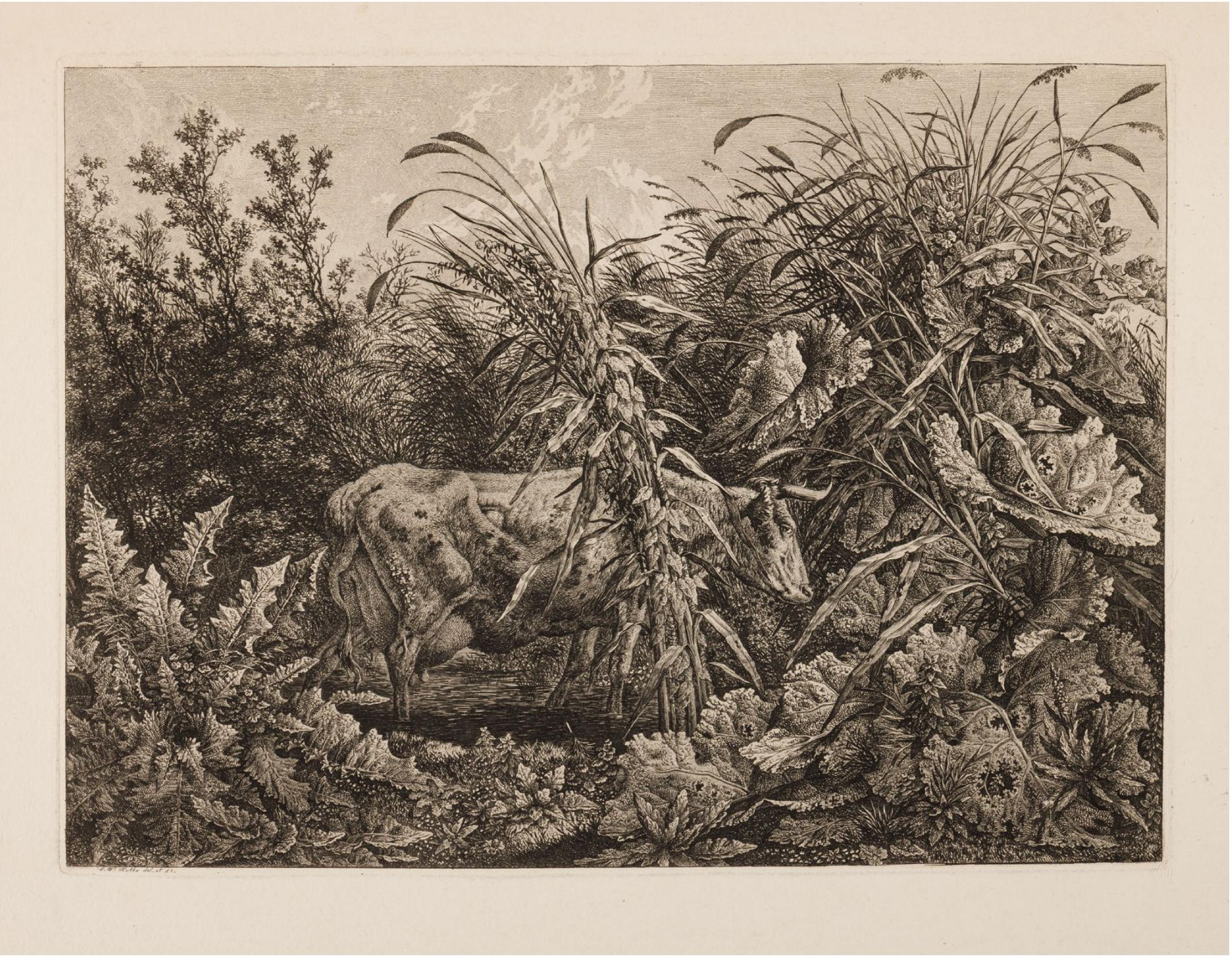
Etching. 30.3 x 41.6 cm (plate); 43.5 x 56.0 cm (sheet)
Signed in the plate, lower marge left: *C.W. Kolbe del. et sc.*

Provenance	Johann Friedrich Frauenholz (1758-1822), with his blind stamp on *recto*, lower right corner on the platemark (Lugt 994)
Literature	Jentsch 237 II (II); Martens 89 II (IV)

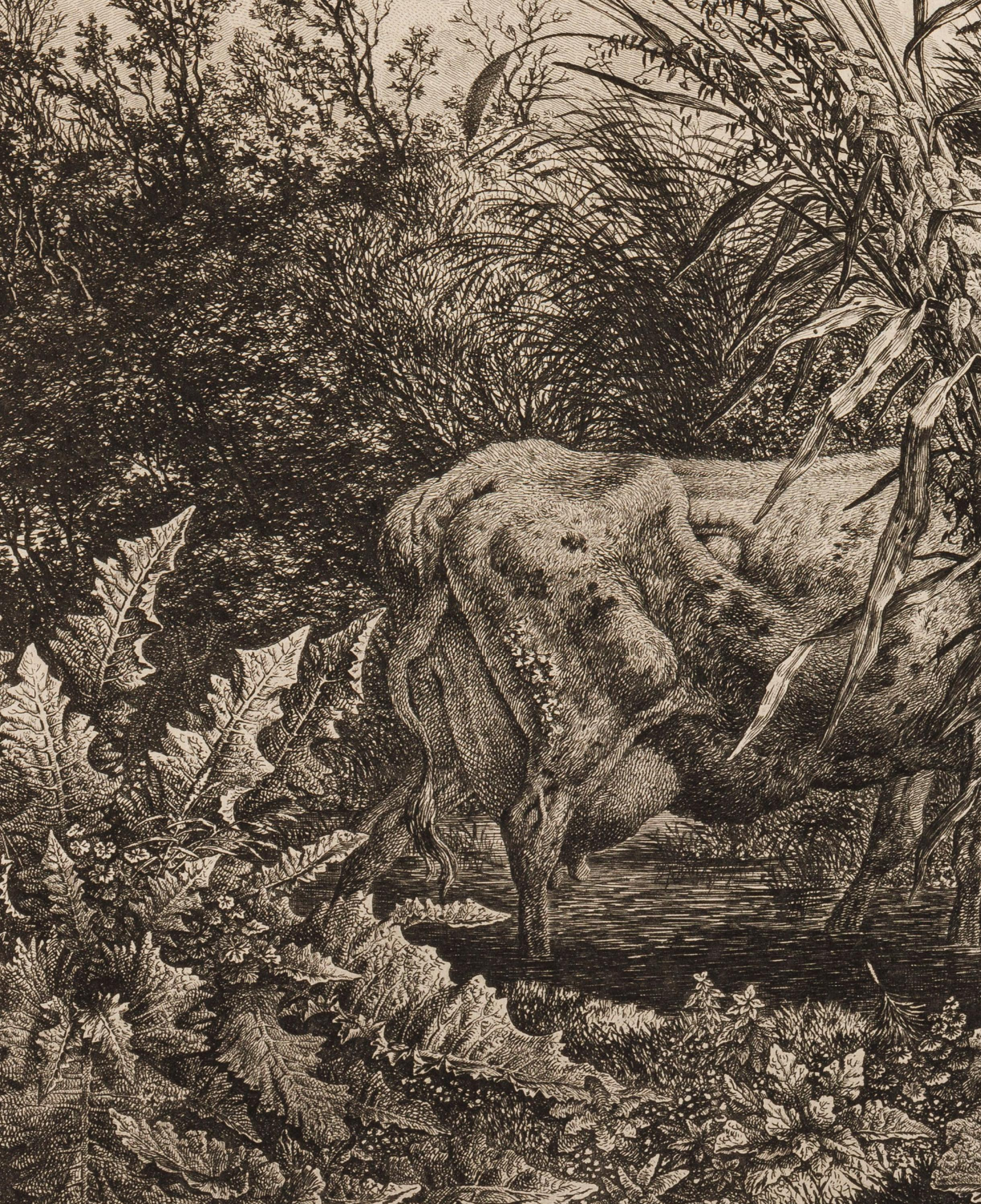
The very rare second state, before the addition of the address of Carl Gustav Zehl and lettering in the lower margin, printed from a separate plate. An exquisite impression, comparable with the copy in the British Museum in London (Inv. No. 1981,1107-33). In the original state of conservation.

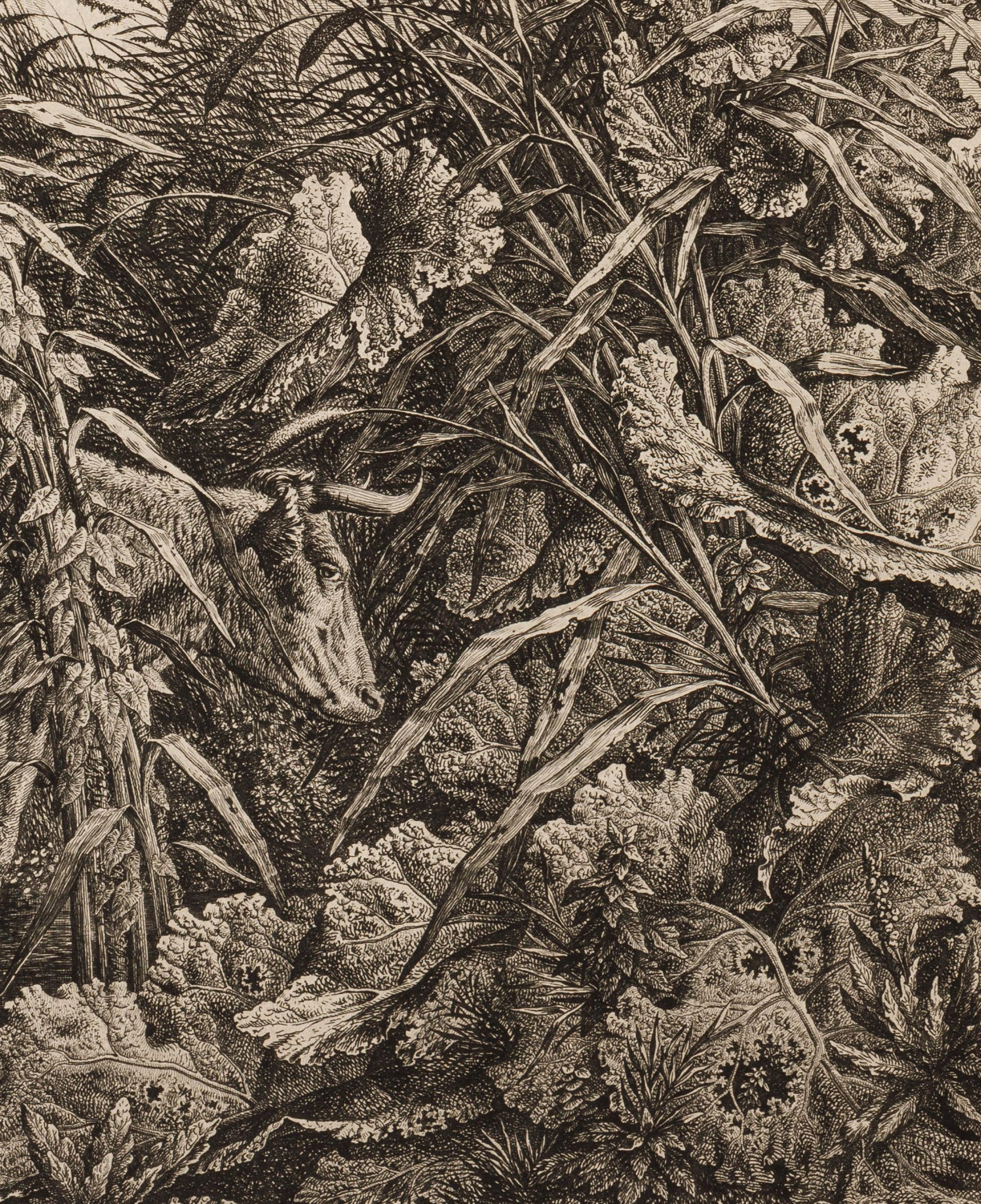
Credited as one of the most original German printmakers of his time, Kolbe considered himself primarily self-taught. Presumably, he made his first etchings around 1793. Encouraged by his uncle, the famous artist Daniel Chodowiecki (1726-1801), who had lived and worked in Berlin since 1743, Kolbe decided to enroll at the Berlin Academy of Art in 1789, when he was already in his thirties. Following his formative years in Berlin, the already successful artist moved to Dessau, where he was appointed court engraver to Count Leopold III Friedrich Franz in 1798, an enlightened ruler and major patron of the arts. In Dessau, Kolbe became profoundly interested in landscape, resulting in some of his most ambitious etchings.

The Cow in the Swamp is considered a milestone in Romantic printmaking. Kolbe drew inspiration from 17th-century Dutch landscape artists, like Anthonie Waterloo, Nicolaes Berchem, and particularly Paulus Potter; prints of these artists featured in Kolbe's private collection. Fascinated by nature, Kolbe made numerous detailed botanical studies, with a strong focus on trees, foliage, and vegetation. Here, these kinds of motifs reoccur in an imaginary arrangement: a dazzling display of dense bushes, nettles, thistles, oversized cabbage-like plants and, hidden behind the reeds, a cow. The animal, staring at the viewer, gives the image a realistic appearance; the dense and giant surrounding vegetation, however, makes the scene especially surreal.



C. W. Kolbe del. et sc.





FRANCIS SEYMOUR HADEN

London 1818 – 1910 Bramdean

18. *The Towing Path*, 1864

Etching and drypoint. 14.1 x 21.5 cm (plate); 18.5 x 25.0 cm (sheet)
Signed and dated in the image, upper right: *Seymour Haden 1864*; the tile inscribed, lower right: *The Towing Path*; and lower left: *Hampton Court* (barely legible)

Literature Harrington 76 II (III); Schneiderman 72 IX (XVII)

Excellent impression of the ninth state, with the additional shading on the hills in the distance, but before the removal of the lady in the foreground and the addition of the second dog. Printed strongly, with considerable burr, ample margins, otherwise in very good condition.

Following the oeuvre catalogue by the French art critic Phillipe Burty in 1864, Haden published the influential portfolio *Études à l'eau-forte* in 1865-66, which included our etching. The publication, printed by Auguste Delâtre in Paris, contained a total of 30 etchings, combined with other techniques such as engraving, mezzotint, and drypoint. These prints, many of which are regarded as highlights of the 19th-century etching revival, demonstrate Haden's excitement for creative printmaking.

Although Haden is credited with his contribution to *en-plein-air* etching, the artist would often rework his plates in the studio into various states. *The Towing Path*, which was printed several times between 1865 and 1900, also underwent numerous state changes. Before the print received its present title, Haden had inscribed *Hampton Court* in the plate, as is still visible in our impression. However, Schneiderman points to an etching and a related drawing titled *On the Test at Longparish* that share the same composition, which casts doubt on the precise location of the subject.[1]

Haden himself viewed *The Towing Path* as "one of his best prints."

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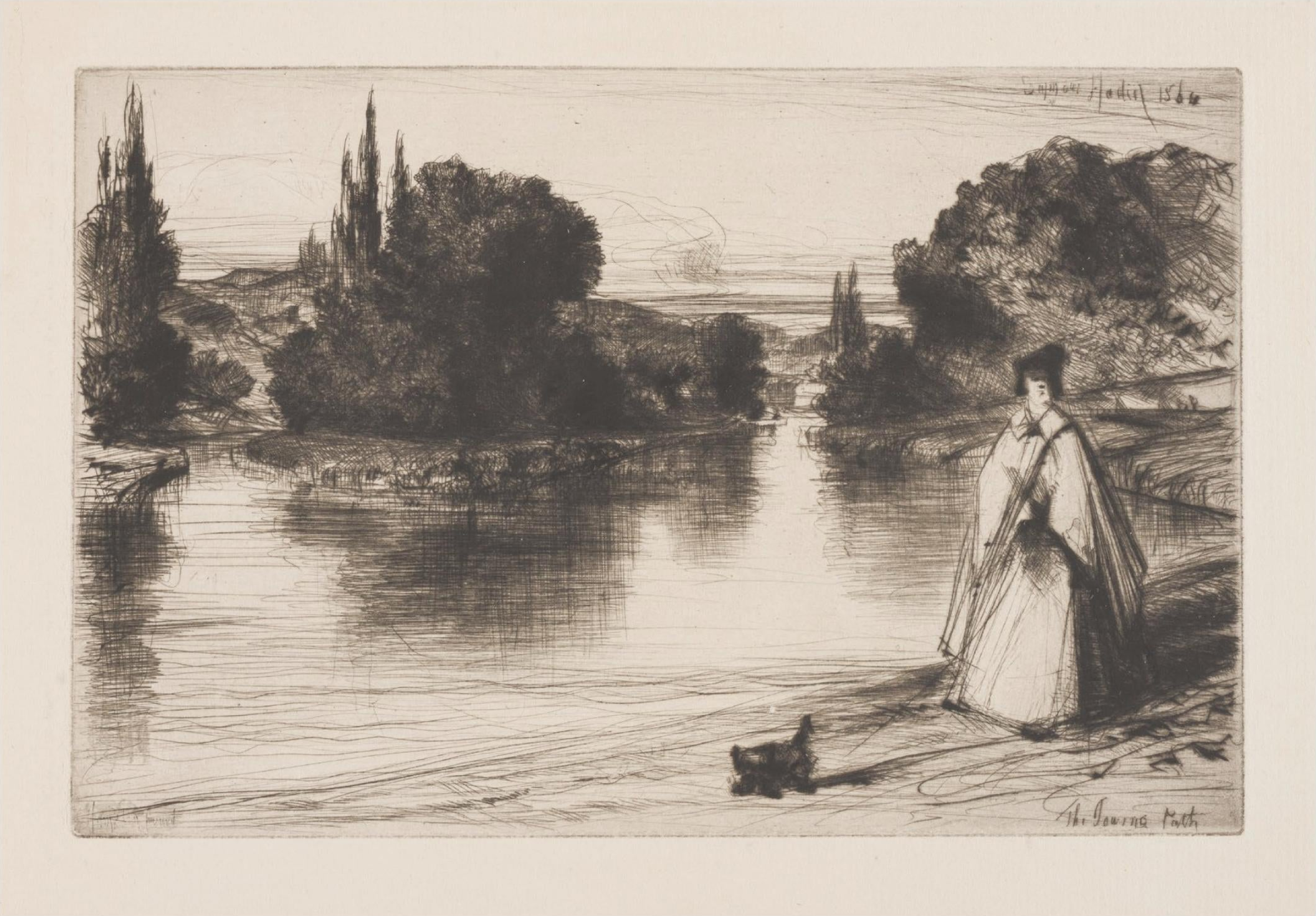
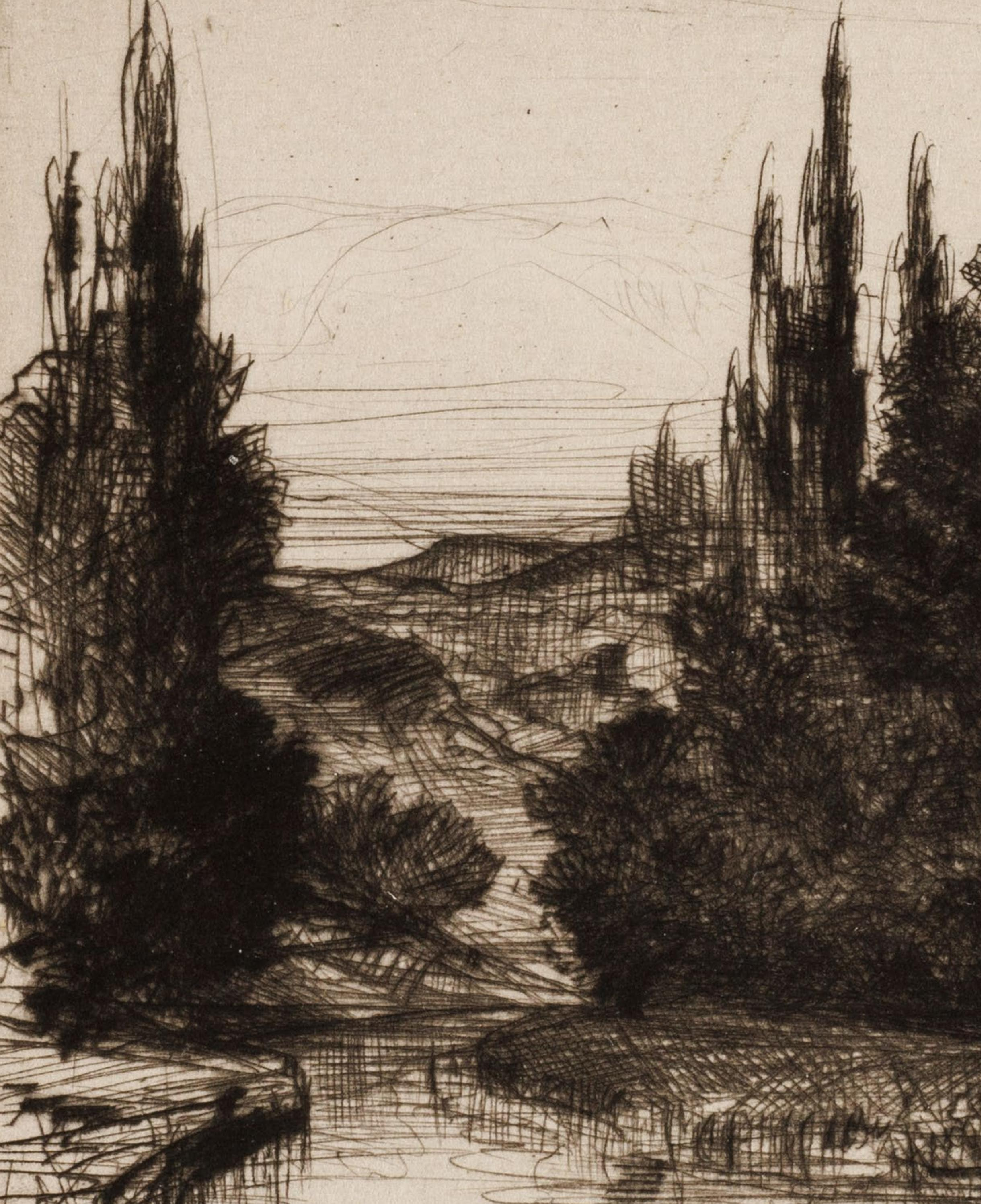
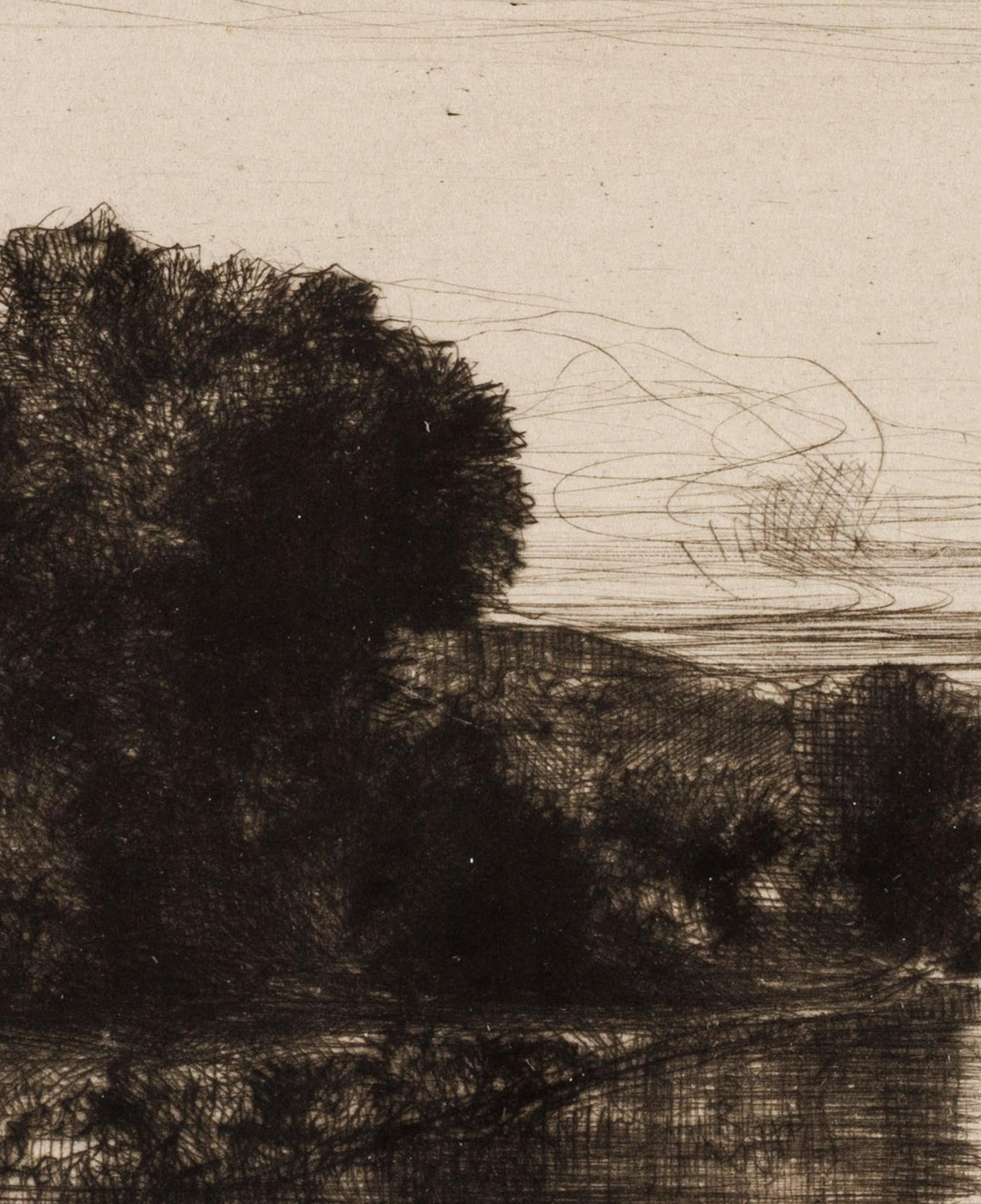
1. Schneiderman 71; Pittsburgh, Carnegie Museum of Art, Inv. No. 28.10.2


Seymour Haden 1864
The Towing Path





OTTO DIX

Untermhaus 1891 – 1969 Singen

19. *Mealtime in the Trench (Loretto Heights) (Mahlzeit in der Sappe (Lorettohöhe))*

Plate 13 from the series *The War (Der Krieg)*, 1924

Etching and aquatint. 19.6 x 29.0 cm (plate); 34.4 x 47.8 cm (sheet)
Signed and inscribed by the artist in pencil, lower margin, right: *Dix*, and left: *I. Probedruck*. Numbered in pencil, lower left corner: *16*; monogrammed by another hand in pencil, lower right corner: *GZ*

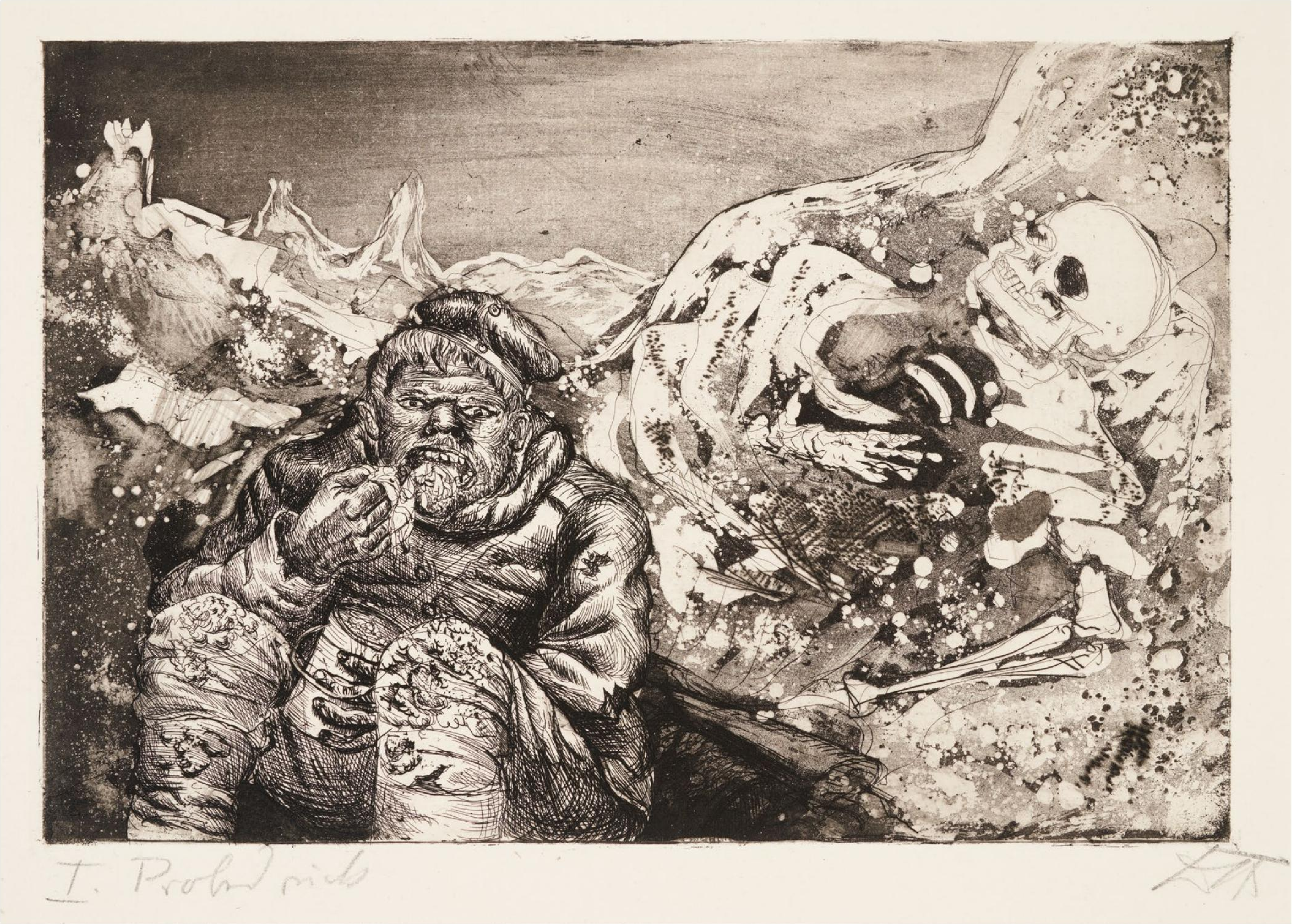
Proof outside the numbered edition of 70

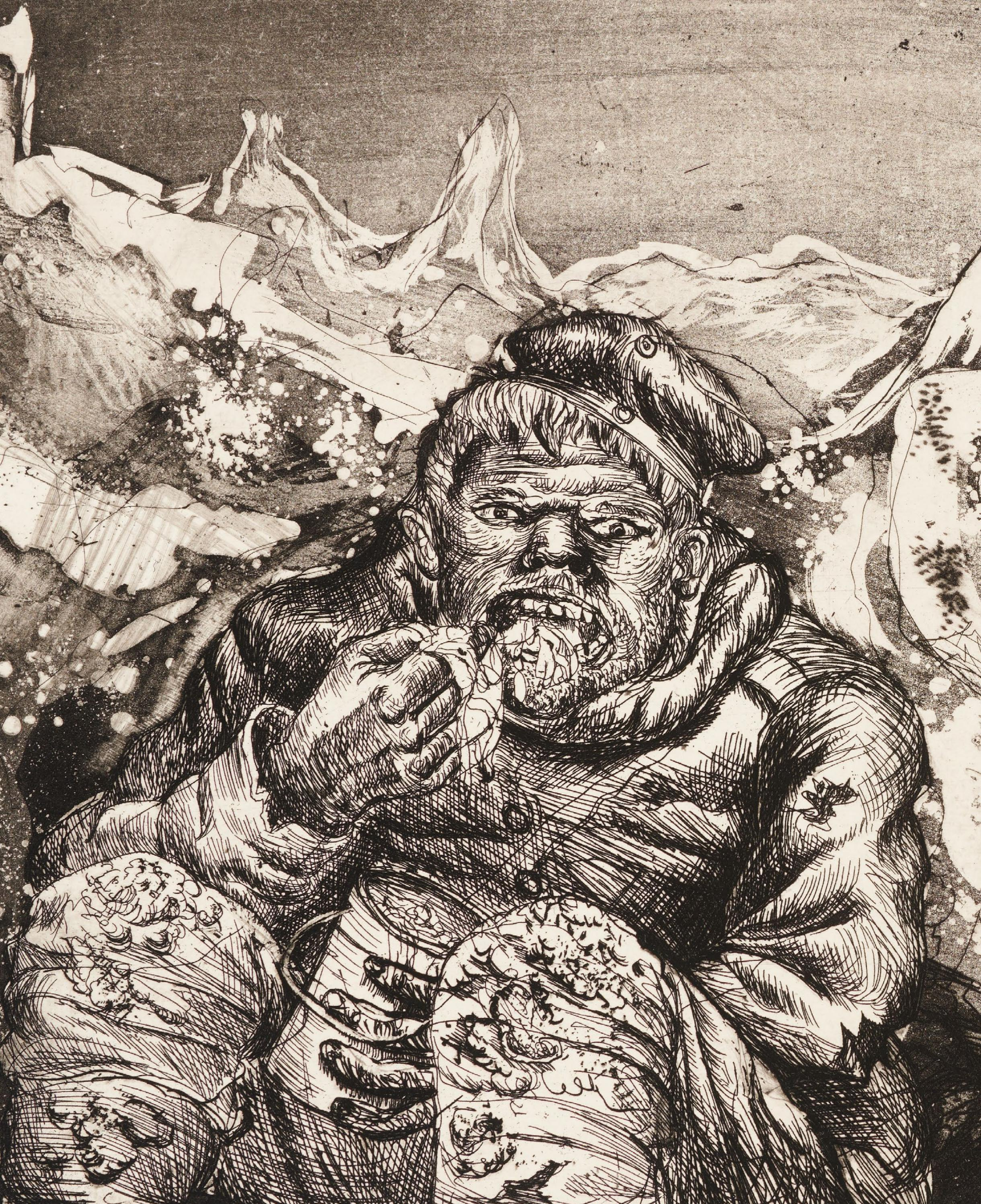
Watermark	BSB in a circle
Literature	Karsch 82a

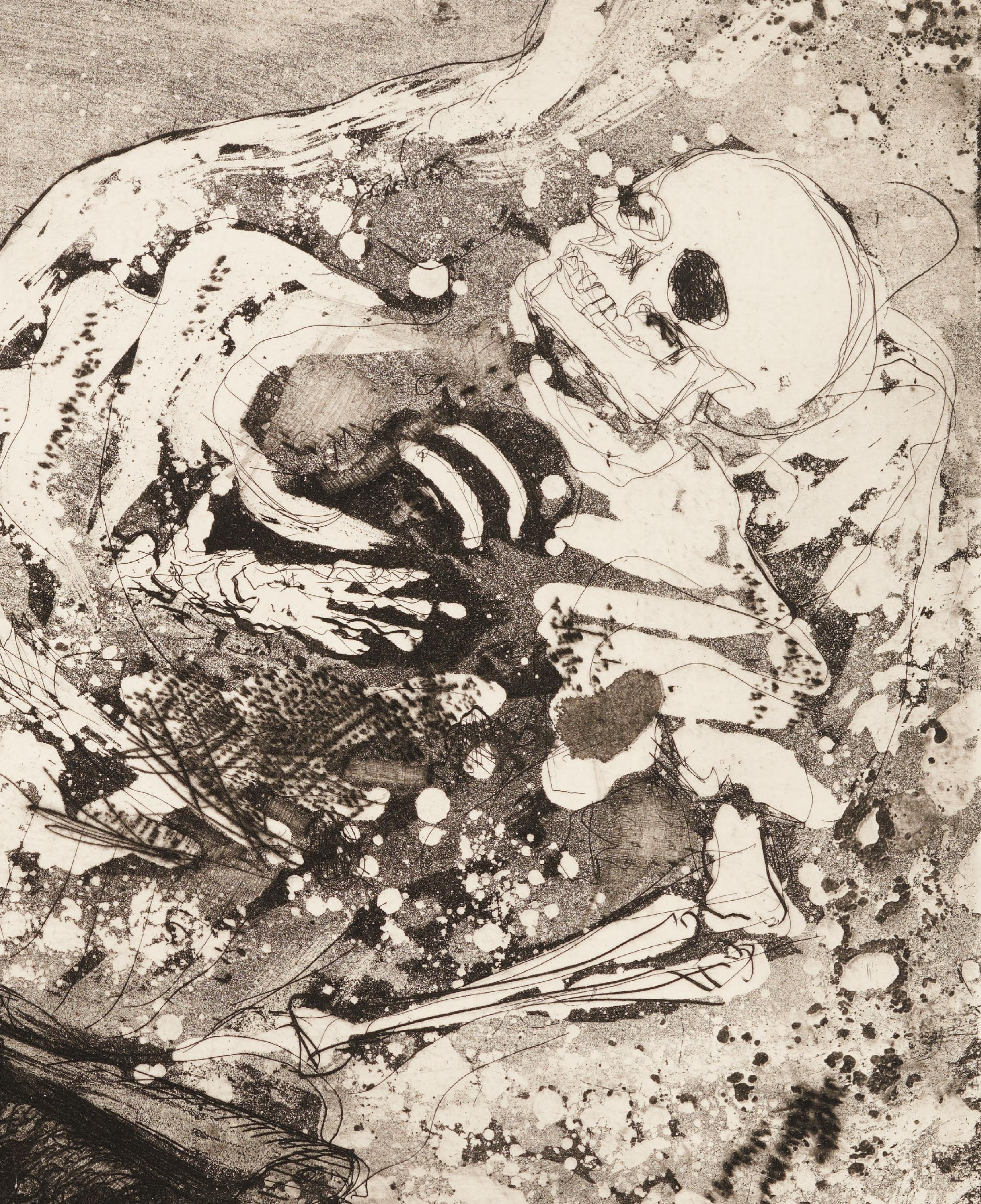
Superb impression. Pristine condition.

In the summer of 1914, at the age of twenty-three, Otto Dix volunteered for the Imperial German Army, serving as a machine gunner in the trenches during World War I. In 1924, ten years after the outbreak of the Great War, the series *Der Krieg*, Dix's magnum opus, was published by Karl Nierendorf in Berlin. Based on his memories of the war and the sketches he had made at the frontline, Dix had worked on the series from 1923-24. Ultimately, he made fifty prints with combined techniques, focusing on death, graves, human suffering, mutilated landscapes, and destroyed cities. Dix relentlessly depicted the horrific realities of war, in a manner both sensitive and confronting.

Mahlzeit in der Sappe depicts a soldier eating his canned food in the trenches, surrounded by death and destruction. The print stands out for its technical complexity, particularly the innovative use of aquatint. Dix repeatedly reworked the printing plate, selectively covering it with varnish and exposing parts to corrosive acid, creating a strong tonal graduation that perfectly fits the nature of the subject. The inked areas, where the acid has eaten into the metal, contrast sharply with the parts that have not been etched, which appear white in the print; this visibly scars the landscape with a suggestion of decay and decomposition. Disorderly etched lines illustrate the soldier and skeleton, adding a sense of chaos and inhumanity to the scene. With his brilliant command of the etching and aquatint techniques, Dix maximized the expressive potential of these mediums, creating a graphic image with deep emotional impact.


I. Probedruck





JACQUES VILLON

Damville 1875 – 1963 Puteaux

20. *Portrait of Marcel Duchamp*, 1953

Etching. 32.3 x 24.5 cm (plate); c. 52.7 x 38.3 cm (sheet)
Signed by the artist in pencil, below the image, right: *Jacques Villon*; and numbered, left: *2/60*. Inscribed by another hand in pencil, lower right corner: *Marcel Duchamp 1953*

Watermark	Lettered: RIVES
Literature	Ginestet & Pouillon E 538

Brilliant impression in an immaculately fresh condition.

This powerful etched portrait stands as evidence of the special bond between the brothers Jacques Villon and the conceptual artist Marcel Duchamp (1887-1963). Villon, born as Gaston Duchamp, portrayed his brother in a three-quarter profile, seated in a spacious armchair. Looking straight ahead, one hand cradling his face while the other rests gently on his lap, Duchamp seems lost in contemplation. The angular planes and bold lines enhance the sculptural features of the face and imbue the body with a sense of solidity.

The Portrait of Marcel Duchamp is part of a series of portraits that Villon made of his younger brother between 1950 to 1953, all of which share the same composition.[1] Through these vibrant works of art, Villon aimed to encapsulate his brother's influence on the development of Cubism. In contrast to earlier portraits Villon had done of Duchamp, this etching moves away from realism towards abstraction by the reduction of forms.[2] In 1956, Villon repeated the composition once more, this time mirroring the image and filling it up with diagonal lines.

The two brothers sustained a strong relationship throughout their lives, alongside their artist siblings Raymond Duchamp-Villon (1876-1918) and Suzanne Duchamp (1889-1963). Their frequent exchange of artistic ideas deeply influenced each other's work, marking a lasting legacy of artistic collaboration and mutual inspiration.

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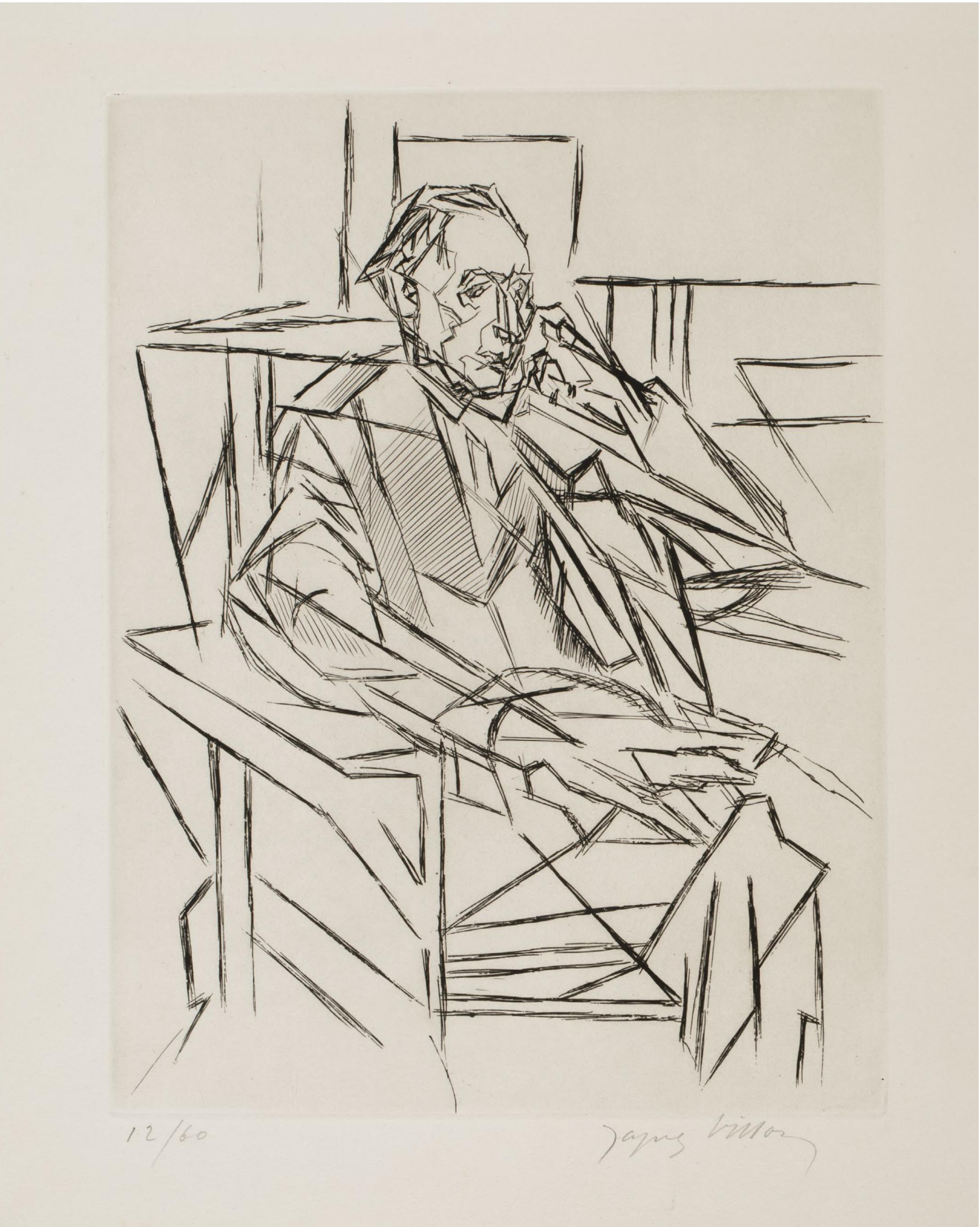
1. Ginestet and Pouillon, E 537; Robbins 1979, p. 178, Cat. No. 155, figs. 155a, 155b. The drawing cited by Robbins is now in Chicago, Art Institute Chicago, Inv. No. 2013.1040.
2. Ginestet and Pouillon, E 89, E 90, E 578.


12/60
Jacques Villon

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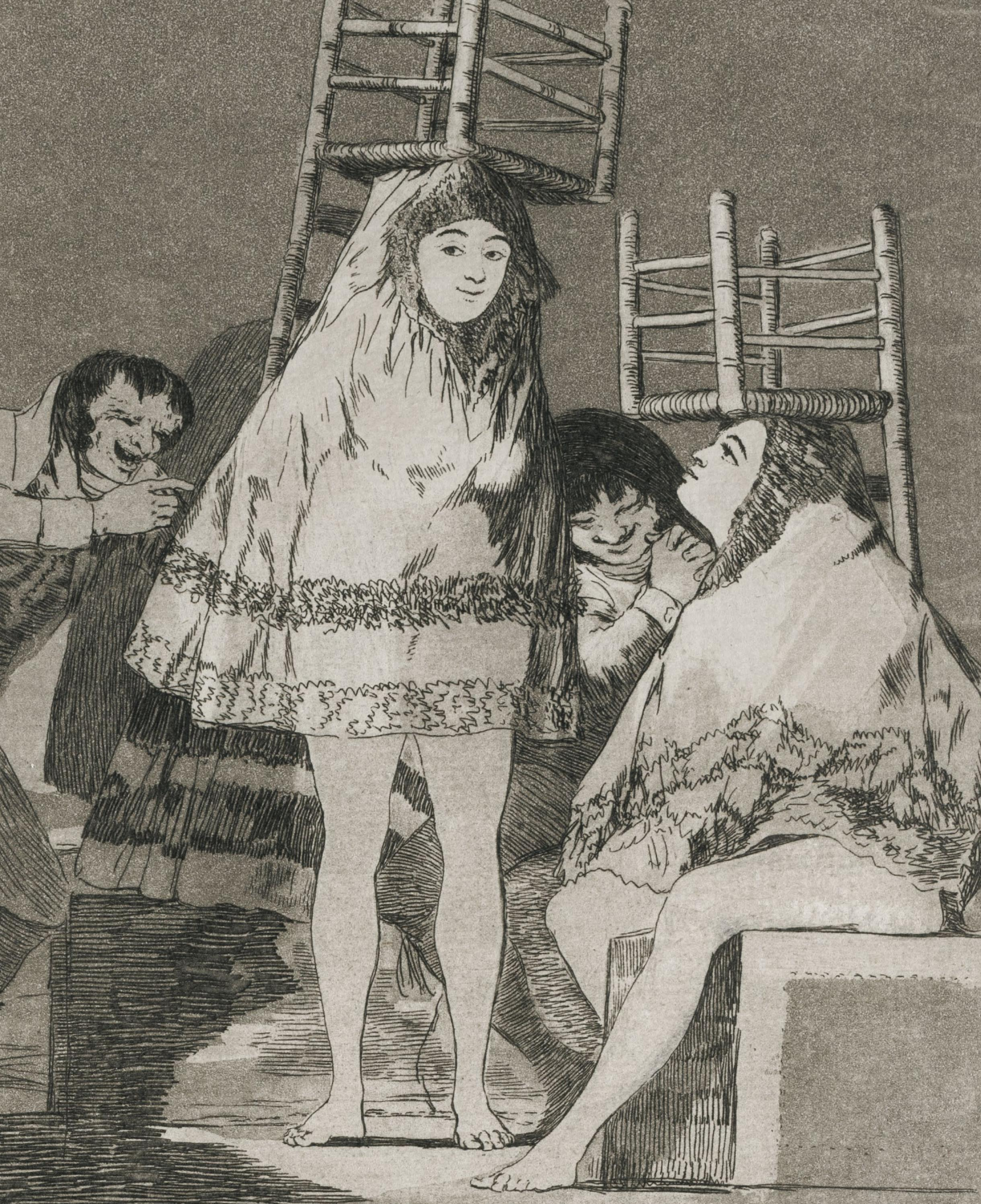

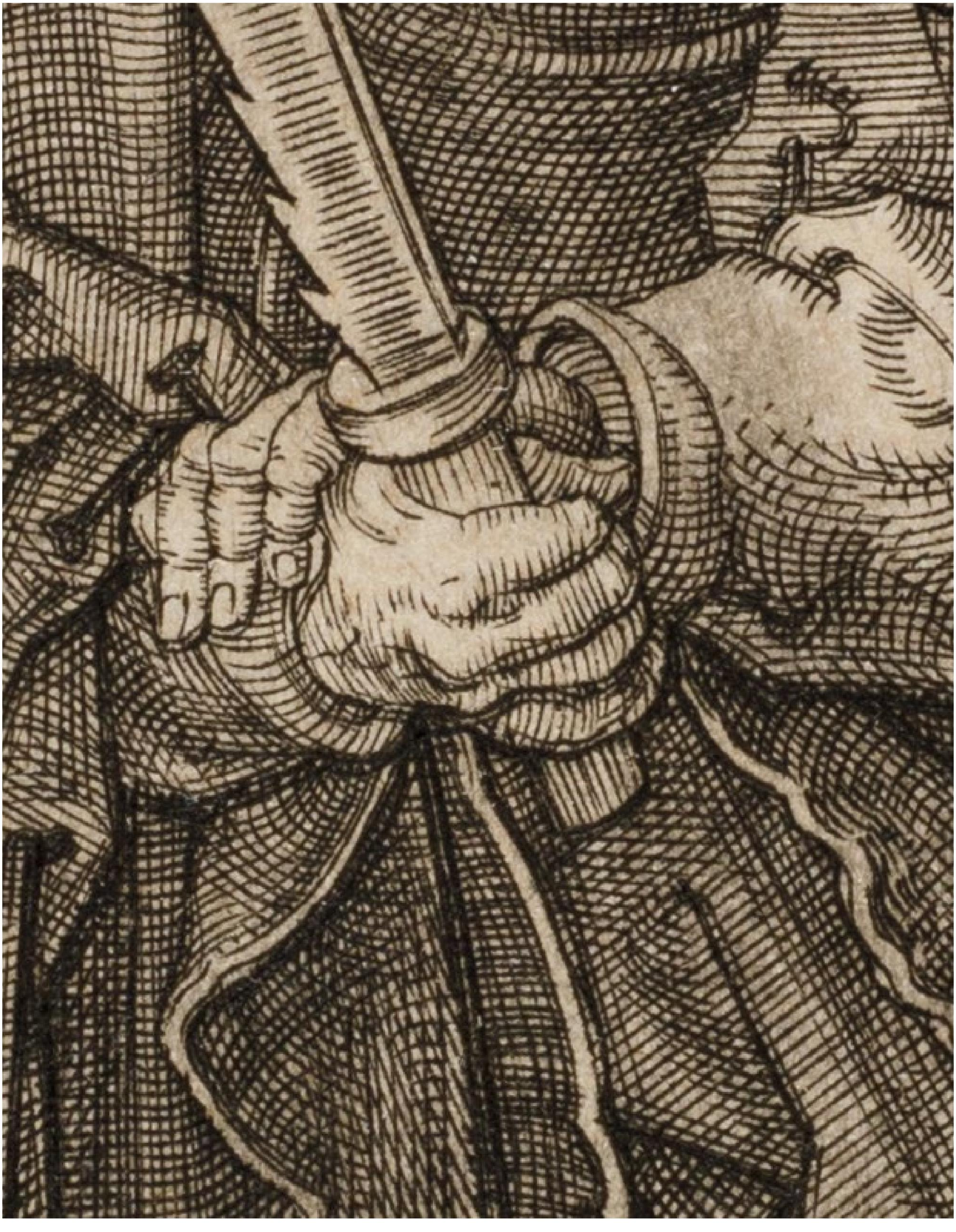

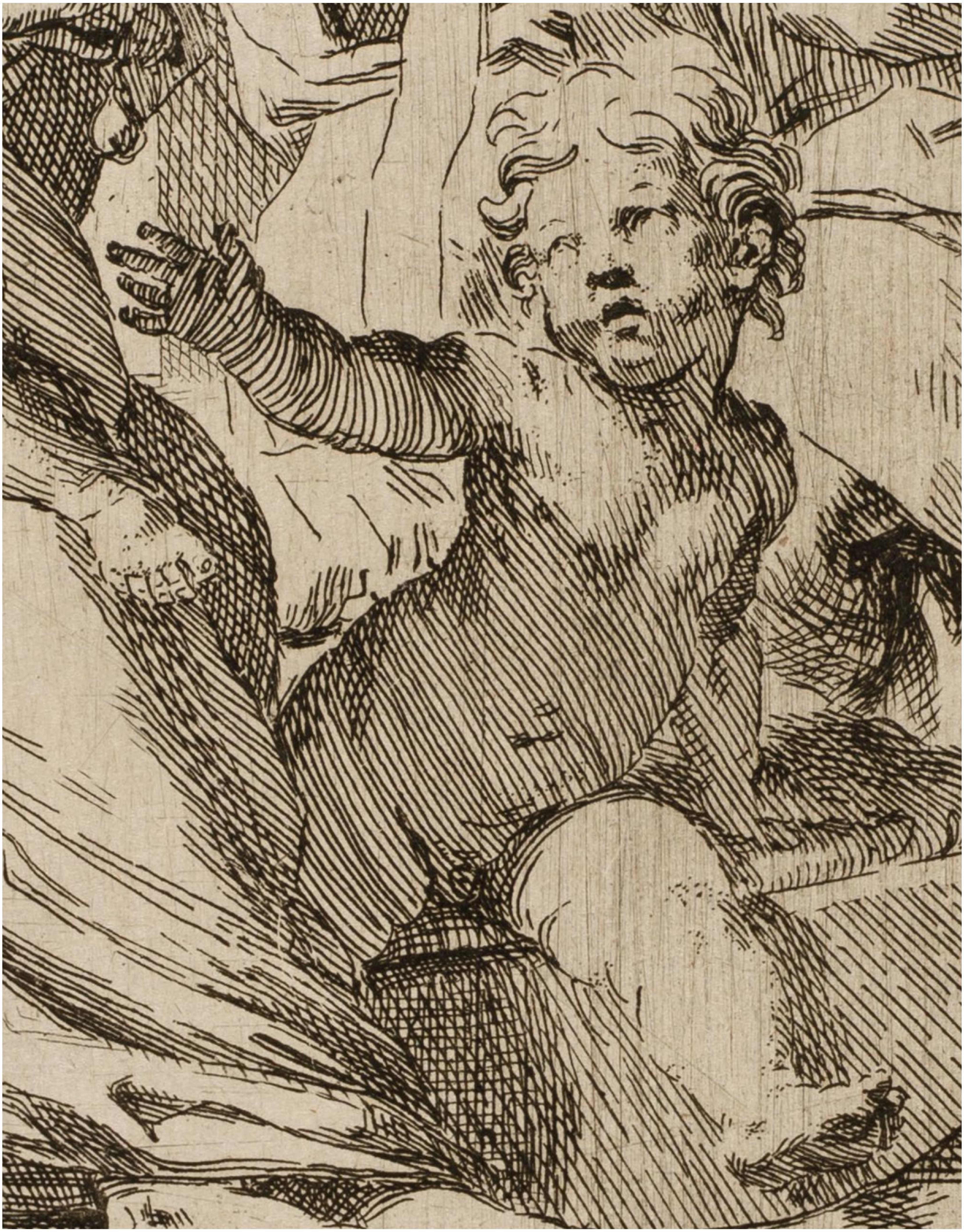

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